





A

GRAMMAR OF ELOCUTION:

ADAPTED TO THE
USE OF TEACHERS AND LEARNERS

IN THE

Art of Reading;

BEING

A DIGEST OF THE PRINCIPLES OF VOCAL DELIVERY.

AN INDUCTIVE SYSTEM, IN THREE PARTS:

ARTICULATION, INTONATION, AND MEASURE.

AS TAUGHT AT THE VOCAL INSTITUTE, PHILADELPHIA.

BY

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Istis quicunque laborat
Edico propere ingenuas descendere ad artes.
Luc.



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AUTHOR'S PREFACE.

It is not necessary, at this late day, to speak of the importance of learning to read.

That this department of education suffers general neglect, seems also to be conceded. But he that shall be successful in discovering the best mode of teaching this elegant Art, will deserve to be accounted a benefactor to his race.

The teacher of this branch has difficulties to encounter which do not appear to beset the path of those who undertake the instruction of pupils in other departments of learning; the most serious of these difficulties, however, do not show themselves in that department which I have chosen to constitute the FIRST PART of my system of instruction; although it is certain that these difficulties are not only diminished, but in a great measure disappear under that thorough and rigid training of the voice which the pupil should undergo before he reaches the SECOND PART.

They disappear, in part, without being made a subject

of his attention, and at a period of his progress when it would be difficult to make him understand what they are.

The way is prepared for their removal. It is prepared by the mechanical discipline which the voice undergoes during the training of the FIRST PART, to encounter the task which would otherwise have seemed so formidable.

It is true that carelessness of pronunciation, incorrect utterance, hurried and imperfect articulation, and general misuse of the physical organ of voice, are the faults which first meet the ear, and stand out prominent among the defects of common speech and bad reading; and these are indeed the vices which must be attacked at the outset; the reforming of which must engage the teacher from the very commencement of his instructions.

But the reform of these defects does not present so difficult a problem to solve as the subject of INTONATION, which follows. ARTICULATION is indeed the first essential, the foundation indispensable for anything like a tolerable style of reading: but where there is no natural impediment or physical imperfection in the organs, this may usually be taught, and later graces of pronunciation likewise, without insuperable difficulty, and without unusual powers. But I am constrained to acknowledge that great imperfection exists in the common modes of teaching the *inflections* or slides of voice (as they are sometimes called), in regulating the pitch and melody of sentences, and that difficulties occur which do not attach to other subjects, or to other branches of this department in education.

I. The first part of this book consists chiefly in a

series of exercises for the mechanical training of the voice. These exercises are progressive, and the method is strictly inductive throughout; a thorough command of each successive stage of progress being requisite to prepare the pupil advantageously to enter upon the next.

It is obvious that the puerile and tedious character of these exercises must render them the least interesting or agreeable part of this beautiful study; but they are not the less important on this account; and if asked at this late stage of my experience as a teacher, what particular part I esteem of the most vital importance in making a reader, I should be compelled to admit, nay, should most emphatically declare, "this FIRST PART."

The essential element of fine reading, the necessary basis of excellence, must be a perfectly correct, clear, and distinct *Articulation*. To this subject, then, is the first portion of this book devoted; *the training of the voice and ear to the correct utterance and the nice discrimination of sound*. No one can enter upon the study of this branch without discovering, at a very early stage of his progress, that Vocal Gymnastics, or exercises for *exploding*, must be the means of discipline for the voice. All teachers have agreed upon this, and have prepared exercises for the purpose, whether constituted of connected language in sentences, or of the elementary sounds, and syllables made up of these sounds. Such practice has been emphatically enjoined by the most distinguished and able masters. Professors Thelwell and Barber regarded it as indispensable. Dr. Comstock has constructed exercises involving all the elements of speech, which are admirably arranged in syllables and

imaginary words, and has used them with great success in developing and bringing out the voice.

To this species of exercises I have given the preference over all others, for the same reason that pupils in music are required to practise upon written exercises or "études," which are likewise progressive to the extent of involving all possible successions, at least such as are likely to be encountered in the common course of musical composition. In the same way and for the same reason the various syllabic combinations and sequences of our very difficult language must be practised by themselves; and thus the organs become accustomed to each, so that no syllable will be likely to be mispronounced when occurring in literature, in whatsoever position it may be found.

Pronunciation is of course a prominent subject of study and practice taught in the first division, or that we are now speaking of. As soon as any teacher undertakes this branch, he is at once necessarily driven to consider language under its elementary form, and he therefore resolves it into those *ultimate elements*, so to speak, from which it seems to have been formed.

Philologists differ a little in regard to the number of these; but they are usually said to be about *forty*. No one counts more than *forty-three*, and I believe none less than *thirty seven*. Out of the largest number, several may be regarded as being made up of two sounds; and if so, are not strictly entitled to the name of elements. But, as it is not necessary or useful for practical purposes to resolve the acknowledged elements still further, we give them this name, with perhaps equal

propriety to that with which *water* is thus designated, although in fact resolvable into two distinct gases.

I have made it a principle not to "cavil on the ninth part of a hair," and will not hold an argument with any man on such questions as whether the sound of "d" enters into the word "bridge" more than it does into the word "George." I therefore suppose my Table of Elements, as it differs but slightly from those of other modern masters, will not be seriously objected to on the score of its imperfections, either from deficiency or redundancy.

The chapter on PRONUNCIATION I hope to render more complete in a later edition. In this I have shown, as far as I am able to do, how we may best meet the want (certainly not a small one) of a general standard of pronunciation; and I am convinced that no one who is familiar with its contents, and has formed his habits accordingly, need ever be charged with vulgarity of pronunciation; nor is there any reason why he should fall into the errors of the illiterate. In the chapter just spoken of, much will be found which may seem to be more suitable for the preface, or which might have been embodied with introductory remarks. But as the preface is not always read by pupils, I have seen fit to include it in my text.

II. The subject of INTONATION has engaged the thoughts and occupied the study of earnest and able scholars. Men of taste and those having an appreciating ear for sound have always been offended by gross violations of it; by monotony, or by indiscriminate shifting of pitch. They have always recognised

the beauty of agreeable intonation; but few writers have even hinted at a practical mode of inculcating a chaste melody in the utterance of language.

It is true that Dr. John Walker, the distinguished author of a pronouncing dictionary, devoted much time to the study of inflections; and carefully investigated the principles of the upward and downward slides of voice. He was a writer of the last century; and in the second edition of his treatise he explained the circumflex as a combination of the two inflections upon the same syllable. But the *measure* of these inflections, *how far* the voice should be carried in its upward or downward movement, did not enter into the conditions prescribed by this accomplished and excellent philologist. His theory of inflections was new, original, and highly interesting. And his rules are the only ones, so far as I have been able to learn, which have been in vogue for considerably more than half a century. That is to say, nothing which can claim to be a system of inflection, and usually taught as such, has had its origin, and been generally adopted, used, or referred to, since the publication of Dr. Walker's book.

"The Philosophy of the Human Voice" was published in 1827 in Philadelphia by Dr. James Rush. In this most interesting and valuable treatise the principles of Inflection have been further investigated; and the science of the voice may date a new era of its progress, from the publication of this work. Not, however, that the educational world was impelled immediately to avail itself of whatever light might have been thrown upon vocal science, or the subject of inflection, by the writings of this author; but that men of science, if such there were,

and all curious students of the voice, learned in "The Philosophy of the Human Voice" that the *measure* of inflections, as well as their direction, might be determined by an infallible guide, and subjected to rules both scientific and practical in their character. The true measure of vocal inflections must be the MUSICAL SCALE; there can be no other. Sound is essentially *music*, or the substratum of music. Music is only a modification of sound. Sound may indeed be estimated in quantity, or by its greater or less degree of intensity, if you please, without any reference to musical science, or the laws of melody; but when we speak of inflections, we mean *change of pitch*; and in no possible way can this property in sound, this change of pitch, be estimated, other than by referring it to the musical scale.

To do this with accuracy, it may be replied, must be attended with difficulty. To this I answer, first, that excellence in any science is not to be obtained without encountering difficulties. And, secondly, that such is the condition of taste in this regard, at the present day, and so low the standard of excellence, as to admit of much improvement, even without aspiring to a perfectly accurate measurement of the inflections, even if this were to be desired; and to this I add that no such undeviating coincidence is necessary, or even desirable between the vocal inflections and the intervals of the musical scale. But it will be readily admitted that nothing worthy the name of science can be written on the subject of Intonation, without having something in view as a measure or guide which may be referred to, to test the width or measure of inflections. That such a measure is found in the intervals of music, must be at

once conceded by every one who will take the pains to examine the valuable work above referred to. And the mode of making the application of those intervals to the vocal inflections in speech, is carefully taught in the pages of this little book.

I would finally remark, with especial reference to the subject of appropriating musical intervals to the voice in reading, that it is a matter on which a broad latitude of opinion may reasonably exist. That is, it may be thought unnecessary, at the present stage of progress in education, to carry science very far into instructions in reading. It may be said, perhaps, by many, that it is all-sufficient for the wants of education in the present day, to inculcate a style of reading by common method, which shall be free from palpable defects in regard to Intonation, without an adjustment according to science, of such points as the precise measure of the inflections of the voice. Such an opinion finds all charity, even among those who believe in the expediency of making these subjects more a matter of science than they have yet been considered. But this does not alter the fact that a step of advancement is made in vocal science. And whenever it shall please the philologist or the philosopher, or the educational world, if you please, to apply strict scientific principles to the subject of speech; whenever the study of elocution and the practice of oratory shall become a science, and subjected to rules of excellence as other branches have been; it must and can only be so taught by the method and principles above referred to and inculcated by Dr. Rush.

III. MEASURE OF SPEECH, or that property in language

which is usually treated under the head of RHYTHM, constitutes one of the most interesting features in language, when considered with reference to the effect of reading on the ear, of the various styles and character of composition.

Joshua Steele, an English writer of the last century, published an ingenious work, in which he explained the principles of measure. And, although Mr. John Thelwell, of London, a very distinguished elocutionist, has subsequently made use of this principle, and scored exercises in written composition for the instruction of his pupils, yet I am constrained to believe that very little attention has been since paid to the subject by practical teachers in this country.

I am led to this conclusion by an examination of the books which mention it at all, as well as by personal conversation with teachers of more or less eminence, many of whom declare it to be irreconcilable with a tasteful and correct reading of language, and therefore useless.

Some teachers, either for want of correctness in ear, or from the inability, from some cause or other, to appreciate harmonious utterance, are unable to *read* scored exercises according to the principles in question; and therefore unable to *teach* it. Others contend that the practice of such reading must inevitably have an unfavorable effect upon the manner of reading, as it imposes a certain restraint, and produces a measured regularity in all sorts of reading, both poetry and prose.

This last objection is worthy of a candid consideration, and were it not contradicted by the daily experience of many years, would certainly have an important bearing

upon my future practice in teaching. But it surely does not exonerate a teacher from the obligation of *explaining* to his pupils one of the most beautiful laws of relation (so to speak) between the functional requirements of respiration and the harmonious utterance of language, which can be found in the records of philosophical investigation.

The use of machinery in matters of education is open to some reasonable objections; while it is opposed with a conservative pertinacity which frequently wants the sanction of reason. Practical teachers find a stringent necessity for system. *Modes and methods* must be employed, if it were only to render their tasks endurable. But it devolves upon them to divest their systems, as far as possible, of the objectionable features and harmful results which may be in a degree incident to the nature of modes and methods.

This prejudice against systems and mechanical aids is not wholly without foundation. It is, doubtless, to be ascribed in part, to the injudicious application which has been made, of some systems. But "*usus non tollit abusum*"—the abuse of a thing does not abrogate the just and proper application of it. And when we consider the nature of the principle now in question, that it is not a fanciful contrivance gotten up as a plausible expedient; nor an illustration merely of some analogous facts in nature; but simply the statement of our inner organization; the necessary result of our physical economy; the written exponent of what takes place beyond our control; I see no proper light in which to view this plan of scoring language, other than that of a beautiful adaptation of our physical powers to the

harmonious flow of speech; or to speak, perhaps, more definitely, it is the accommodating to the necessities of our system with regard to respiration, the best possible utterance of written language.

The perfect correctness of Mr. Steele's theory is admitted by the most distinguished philologists alive; and the value of objections raised against its application, or rather of the prejudices existing, has been sufficiently tested by my own experience, to warrant me in continuing to teach it, and to recommend it to others.

I have therefore made the subject so plain, as to enable almost any student to put it in practice without much aid from a teacher; or so simple, that any person at all familiar with music, may master the art of reading scored language, in less than an hour. At all events, those to whom it may not seem desirable to study the subject of Rhythm at all, of course may neglect or ignore this scoring of language; while those who admit that this property in the movement of voice should be treated scientifically, will find themselves reduced to the alternative of accepting this theory, founded as it is in nature; or they must despair of deriving benefit from any one having a less exalted origin.

My daily experience has constantly taught me that what is wanted in the present condition of education in order to produce a reform in reading, is first a thorough training of the voice by suitable exercise, in order to lay a foundation for after instruction.

My argument in favor of such a series of exercises as the book before us contains, is that the ear is in no danger of being misled by the various *inflections* which are so inseparable from expressive language; and thus

the teacher is enabled to lead the voice both as regards pitch and inflection, until it is divested of the latter property, and utters an element or a syllable, almost like a note of music. Now, I maintain that this subject of inflection can be taught in no other way, than by first divesting the utterance of all inflection.

Written sentences are no adequate substitute for vocal exercises upon unmeaning syllables; and cannot supply their place in rudimental teaching, the opinion of a writer of great taste and culture to the contrary notwithstanding. "For," says Dr. Porter, "as vocal sounds are intended to convey thought, and these simple elements signify nothing of themselves, the pupil is reluctant to exercise his voice upon them with sufficient force to answer the purpose." The pupil must overcome his reluctance, for the simple reason that expressive language conveys thought and involves *inflection*; which must now be dispensed with.

It is not an answer to this remark to say that many speakers inflect well, judiciously, and agreeably to the ear who never knew the meaning of the term. This may be true; but will such a speaker easily succeed in transferring his habits of inflection to a pupil? Can he teach the necessary arts for the management of the voice by the rule suggested by the learned Dr. Walker, "Read as I read?" This is a question upon which I am not about to pronounce "ex cathedra." And if I should do so, my reasoning might fail to convince the multitude of sceptics as to the imperative need of science, in carrying forward all sorts of reform.

Neither would I be understood to say that I esteem it an easy thing to reduce the practical teaching of elo-

cution wholly to a system of rules, which may be inculcated and enforced with the same certainty and success which attends the teaching of the exact sciences (so called). Yet it may be maintained with confidence, that whenever it shall seem to those who have culture and conscience, and can command influence in education, to be expedient to place the acquisition of good reading upon an equal footing in importance, with other arts, it will be found necessary to commence the study of it by a course of simple exercises, elementary at first and wholly detached from the sentiments involved in language. The mechanical training of the voice must first be thoroughly performed in order to prepare it for that perfection hinted at in the chapter on EMPHASIS, where it is maintained in effect that the acme of excellence must consist in having such a command of the legitimate and normal use of the voice in its chaste simplicity, as to be able safely to dispense with the unnatural subterfuges of ranting and noise.

With these preliminary remarks, the following pages are offered to the educational world, not claiming the originality of a work of discovery, but as a practical system of teaching, drawn together from the whole range of the literature of Elocution, thoroughly tested by long experience in its use, and freed of everything which is not necessary and useful in its direct application to the instruction of readers.

H. O. A.

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GRAMMAR OF ELOCUTION.

GENERAL DIVISION.

ARTICULATION—INTONATION—MEASURE.

THE subject under consideration in this volume, is divided into three several branches or heads. The first of these is **ARTICULATION**; and by it is meant the clear and distinct utterance of language. This, it will be perceived, is mainly important; as a habit of distinct enunciation of words and syllables must lie at the bottom of all excellence in delivery. And no superstructure can have value which is built upon any other basis than this.

The second division of our subject will embrace all that relates to the pitch and inflections of the voice in uttering words, language, and audible sound. And this branch we call **INTONATION**. The song or musical effect which characterizes the utterance of language, whether it regards the pitch* of

* Elevation on the musical scale.

voice in which sentences are uttered, or the inflection of single syllables, belongs to the subject of Intonation.

The third division we call MEASURE. And it relates to the *rhythm* of language—the movement of words or syllables according to certain groups. The utterance of metrical lines will display a rhythmical movement of the voice, and give an idea of measure. But it is not only poetry which admits of measure; as we shall show that the most harmonious and agreeable utterance of all language is performed in accordance with a law of our nature, which requires an apportionment of syllables that we call *measure of speech*.

PART I.

ARTICULATION.

CHAPTER I.

ANALYSIS OF LANGUAGE.

ELEMENTS OF SPEECH—VOCALITY—VOWELS—SUB-VOWELS—ASPIRATES—
SIGNS—EXPLOSION.

LANGUAGE is made up of sentences; sentences are composed of words; words consist of syllables; and syllables may be still further resolved into the ultimate sounds which we call ELEMENTS OF SPEECH. The short word '*man*,' is clearly resolvable into the three several elements represented in our language by the letters 'm,' 'a,' and 'n.' The names given to these letters do not give a correct idea of the province which they fulfil in the spelling of words.

The sound represented by the letter 'm,' has no open vowel sound like the syllable 'em;' it is merely a smothered sound made while the mouth is closed; the second sound is that of 'a' in the word 'at;' and the third sound is that represented by 'n' in the word 'now.'

Now these elements differ more or less widely in their nature; the middle one, that represented by our 'a,' possessing in abundance a property which we call VOCALITY, by virtue of which it is susceptible of very loud utterance, is called a VOWEL; but the first and last elements entering into the composition of this syllable, and represented by the letters 'm' and 'n,' being smothered sounds having but little vocality, are therefore called SUB-VOWELS.

In the words '*pin*,' '*time*,' '*cape*,' &c., we have yet another kind of element. The sound represented by the letters 'p,' 't,' and 'c,' has no more vocality than a whisper, and is therefore called ASPIRATE. We have then elements of three kinds, distinguished from one another by the different degrees of their vocality; and every element which enters into our language may be classed accordingly. They are either VOWELS, SUB-VOWELS, or ASPIRATES. The vowels having this property (vocality) in abundance, the sub-vowels having but little of it, and the aspirates being merely whispered sounds.

These elements are represented in our language, each by one or more letters.

In a perfect alphabet there would be a *sign* or letter for every *element*, and no element would have two signs. Neither of these conditions is fulfilled by our alphabet. In that we use the same *sign* to represent several *elements*; as the same letter 'a' stands for one sound in the word '*ale*,' for another in the word '*arm*,' for a still different element in the word '*all*,' and for yet another in the word '*man*.'

On the other hand the same *element* is often represented by different *signs*, letters, or combinations of letters. Thus the

vowel sound in the first syllable of the word 'jewel,' and that in the first syllable of the word 'beauty,' are identical; so also is that in the first syllable of the word 'ruin;' and yet they are represented respectively by the different *signs* 'ew,' 'eau,' and 'u.'

The sub-vowel element, which is represented by the sign 'gs' in the word 'rags,' is identical with that which is represented by the sign 'x' in the word 'exact.'

The aspirate element 'f' in 'fancy' is the same which in 'phantom' is represented by 'ph,' &c. In our alphabet, then, *the same sign may be used to stand for several different elements or sounds; and the same sound may be represented by several different signs.* But in a perfect alphabet this would not be the case.

CHAPTER II.

TABLE OF ELEMENTS.

NOTATION OF SIGNS.

BELOW will be found a table of the elements classed in three columns according to their vocality. It will be observed that syllables or well known words of the English language, the pronunciation of which is so generally agreed upon as to leave no room for dispute, have been selected and placed in order in the 2d, 4th, and 6th of the columns of the table; each of these syllables or words contains an *element*, and the 1st, 3d, and 5th columns contain the *signs* of these elements; the letter or letters which in these syllables or words represent each element respectively.

These elements then are to be EXPLODED in the order in which they are placed. That is, they are to be uttered with fullness, with intensity, with abruptness, and force. In this practice two distinct objects are to be had in view, viz. the training of the voice to the perfect utterance, and of the ear to the nice and accurate distinction of sounds.

TABLE OF ELEMENTS.

Vowels.		Sub-vowels.		Aspirates.	
Ā	<i>Ale.</i>	B	<i>Bow.</i>	P	<i>Pit.</i>
Ä	<i>Arm.</i>	D	<i>Day.</i>	T	<i>Tin.</i>
Ä	<i>All.</i>	G	<i>Gale.</i>	K	<i>Kind.</i>
Ä	<i>An.</i>	V	<i>Vile.</i>	F	<i>Fane.</i>
Ē	<i>Eve.</i>	TH*	<i>Then.</i>	TH	<i>Thin.</i>
Ĕ	<i>End.</i>	Z	<i>Zone.</i>	S	<i>Sin.</i>
Ī	<i>Isle.</i>	ZH	<i>Azure.</i>	SH	<i>Shade.</i>
Ĭ	<i>In.</i>	J	<i>Job.</i>	CH	<i>Chess.</i>
Ō	<i>Old.</i>	X*	<i>Exact.</i>	X	<i>Excol.</i>
OO	<i>Lose</i>	W	<i>Wall.</i>	WH	<i>What.</i>
Ŏ	<i>On.</i>	L	<i>Love.</i>	H	<i>Hut.</i>
Ū	<i>Tube.</i>	R	<i>Roll.</i>		
Ŭ	<i>Up.</i>	M	<i>Mind.</i>		
Ū	<i>Full.</i>	N	<i>No.</i>		
OU	<i>Our.</i>	NG	<i>Long.</i>		
OI	<i>Oil.</i>	Y	<i>Foke.</i>		

In default of a Phonetic Alphabet, as most readers may be unacquainted with any such, our own letters, either singly or in combination, are used, and the marks which are adopted by Dr. Webster in his pronouncing dictionary, so far as they are required to represent the sounds of the elements.

This arrangement would be dispensed with by the use of a

* It will be observed that the sub-vowel sounds of *th* and *x*, both in the table and the exercises which follow, are represented by italics, while the aspirates corresponding to them are in roman letters.

Phonetic Alphabet, wherein every element would have a sign or letter, and no two signs should represent the same sound. Such an alphabet would be an aid in teaching pronunciation. (See Comstock's System of Elocution.)

NOTATION OF SIGNS.

THE four sounds of A respectively, as heard in the words 'ale,' 'arm,' 'all,' 'an,' are represented thus: ā ä ą ă. The sounds of E in the words Eve and end are marked thus: ē ě. The sounds of I in the words 'isle' and 'in' are ī ĭ. Of O in the words 'old,' 'lose,' and 'on,' are marked ō oo ǒ. The second sound of O is represented by oo. The sounds of U in the words 'tube,' 'up,' and 'full,' are represented respectively thus: ū ŭ ʉ. The combinations 'eu' and 'ew' have likewise the same sound precisely with the first ū. The letters 'ou' in these exercises have always the vowel sound in 'our,' and oi is pronounced as in 'oil.'

The sign G in our table and subsequent exercises has always the hard sound as in 'gay.'

The sub-vowel in the word 'then' is represented by italic letters to distinguish it from the aspirate th in the word 'thin.' The sounds of Z and S are well known, as distinguishing the *sub-vowel* and *aspirate* sounds of 'S,' as in the words 'reason' and 'sadness.' The sound of 'Z' in the word 'azure' is represented by 'zh;' that of the corresponding aspirate by 'sh.'

The sub-vowel in 'Job,' 'George,' &c., by 'J.'

The sub-vowel sound of X in 'exact,' is that marked by italic x.

The aspirate X in 'excel' is roman.

The sound of W in 'watch' is well known. Its corresponding aspirate in the word 'what' is commonly represented by 'wh,' but would be better represented by 'hw.'

CHAPTER III.

FAULTS OF THE ALPHABET.

THE SAME SIGN USED FOR DIFFERENT SOUNDS—THE SAME ELEMENT REPRESENTED BY DIFFERENT SIGNS.

It will be seen by the following tables that in the use of our alphabet, the same sign is employed to represent several different *elements* or sounds; and also that the same *element* is represented by different *signs*; as follows:—*

* It will be seen that the author has been at some pains to prepare these tables; but all that is to be illustrated by them must be wholly lost unless the reader assure himself of the *name* of each element spoken of. The elements are simple sounds. The names of the letters are not usually the names of the elements. But an element is the sound represented by a letter or sign as found in a certain position or word; and we can only represent and distinguish the elements in our tables by conventional signs. Thus the vowel element in the word *ale*, is represented by the sign *ā*; and this sign should not, in reading the tables, be sounded like the sign *ä* in the word 'arm.' The sign *oo* or *ö* in the word 'move' should not be pronounced as the

1st. The same sign is employed to represent several different sounds.

The sign or letter a stands for the element ā in the word ale.

For ä in arm.

For ą in all.

For ă in at.

And for ǒ in what.

The letter e stands for the element ē in the word we.

For ě in met.

For ā in grey.

The letter i stands for ī in the word vile.

For ĭ in fit.

For ē in marine.

And for ŭ in bird, virtue, &c.

The letter o stands for ō in the word roll.

For ö or oo in move, who, bosom, &c.

For ȳ in wolf.

For ŭ in cover, one, &c.

For ǒ in pot.

For ĭ in women.

The letter u stands for ū in the word duty.

For ȳ in full.

For ŭ in but.

For ě in bury.

And for ĭ in business.

vowel element in the word 'duty.' And these tables will read as nonsense unless the reader first make himself acquainted with the sound intended to be represented by each sign.

This he will easily do by referring to the Table of Elements, and learning the sound of each element by observing the sign for the true sound of the vowel element in the well known syllables Ale, arm, all, at, &c., as they are rightly pronounced.

Unless this caution be carefully observed, the reader will do much better to omit these tables entirely, which are designed merely to show the imperfections of our alphabet, and the eccentricities of English pronunciation.

And 2dly. The same element is represented by different signs.

The element *ā* is represented

By *a* in the word *ale*.

By *ei* in *weight* and *heinous*.

By *ay* in *lay*.

By *aigh* in *straight*.

By *ai* in *aid*.

By *ey* in *grey*.

By *au* in *gauge*.

The element *ä* is represented

By *a* in the word *drama*.

By *au* in *daunt*.

By *ea* in *heart*.

By *ah* in *hurrah*.

The element *ṛ* is represented

By *a* in the word *all*.

By *au* in *vault*.

By *al* in *qualm*.

By *ough* in *caught*.

By *o* in *border*.

By *aw* in *law*.

By *ough* in *thought*.

The element *ē* is represented

By *e* in the word *evening*.

By *ee* in *meet*.

By *ie* in *believe*.

By *ea* in *leave*.

By *ei* in *leisure*.

By *i* in *marine*.

And formerly by *Æ* in *Æolian*, and by *œ* in *œconomy*, *pœnal*, &c.

The element *ě* is represented

By *e* in the word *ever*.

By *ai* in *again*.

By *u* in *burial*.

By *ea* in *weather*.

By *a* in *Thames*.

By *ei* in *heifer*.

The element *i* is represented

By *i* in the word *bile*.

By *ie* in *lie*.

By *y* in *tythe*.

By *ye* in *lye*.

By *ei* in *eider*.

By *ui* in *guide*.

By *uy* in *buy*.

By *ey* in *ley*.

The element *ï* is represented

By *i* in the word *pin*.

By *ei* in *surfeit*.

By *u* in *business*.

By *y* in *nymph*.

By *o* in *women*.

By *ia* in *parliament*.

The element *ō* is represented

By *o* in the word *tone*.

By *ough* in *dough*.

By *oe* in *aloes*.

By *ow* in *bow*.

By *oa* in *foam*.

By *ot* in *dêpot*.

The element *oo* is represented

By *o* in the word *tomb*.

By *ou* in *uncouth*.

By *wo* in *two*.

By *oo* in *doom*.

By *ew* in *jewel*.

By *ough* in *through*.

The element *õ* is represented

By *o* in the word *on*.

By *ow* in *knowledge*.

By *a* in *wallet*.

The element *ũ* is represented

By *u* in the word *duty*.

By *eu* in *deuce*.

By *ue* in *blue*.

By *ieu* in *purlieu*.

By *ew* in *dew*.

By *ui* in *suit*.

By *iew* in *review*.

By *eau* in *beauty*.

The element ũ is represented

By u in the word but.

By o in love.

By ou in touch.

The element ʊ is represented

By u in the word put.

By oo in foot.

By ou in would.

The element ou is represented

By ou in the word gout.

By ow in cow.

By ough in slough.

Oi and oy are pronounced alike.

But in order to construct our exercises we use the signs as indicated in the Table of Elements, and proceed to form syllables, by placing successively before all the *vowel elements* each *sub-vowel* and *aspirate* (excepting 'ng,' which is only a final sound). This gives us the syllables.

CHAPTER IV.

EXERCISES IN ARTICULATION.

EXERCISE No. 1.

A ä ą ă, ē ě, ī ĭ, ō oo ǒ, ū ŭ ų, ou, oi.

Bā bā bą bǎ, bē bě, bī bǐ, bō boo bǒ, bū bŭ bų, bou, boi.

Dā dā dą dǎ, dē dě, dī dǐ, dō doo dǒ, dū dŭ dų, dou, doi.

Gā gā gą gǎ, gē ě, gī gǐ, gō goo gǒ, gū gŭ gų, gou, goi.

Vā vā vą vǎ, vē vē, vī vǐ, vō voo vǒ, vū vŭ vų, vou, voi.

Thā thā thą thǎ, thē thě, thī thǐ, thō thoo thǒ, thū thŭ thų, thou, thoi.

Zā zā zą zǎ, zē zě, zī zǐ, zō zoo zǒ, zū zŭ zų, zou, zoi.

Zhā zhā zhą zhǎ, zhē zhě, zhī zhǐ, zhō zhoo zhǒ, zhū zhŭ zhų, zhou, zhoi.

Jā jā jā jā, jē jě, jī jǐ, jō joo jǒ, jū jŭ jų, jou, joi.

Xā xā xą xǎ, xē xě, xī xǐ, xō xoo xǒ, xū xŭ xų, xou, xoi.

Wā wā wą wǎ, wē wě, wī wǐ, wō woo wǒ, wū wŭ wų, wou, woi.

Lā lā lą lǎ, lē lě, lī lǐ, lō loo lǒ, lū lŭ lų, lou, loi.

Rā rā rą rǎ, rē rě, rī rǐ, rō roo rǒ, rū rŭ rų, rou, roi.

Mā mā mą mǎ, mē mě, mī mǐ, mō moo mǒ, mū mŭ mų, mou, moi.

Nā nā ną nǎ, nē ně, nī nǐ, nō noo nǒ, nū nŭ nų, nou, noi.

Yā yă yạ yǎ, yē yě, yī yǐ, yō yoo yǒ, yū yŭ yụ, you, yoi.

Pā pǎ pạ pǎ, pē pě, pī pǐ, pō poo pǒ,, pŭ pŭ pụ, pou, poi.

Tā tǎ tạ tǎ, tē tě, tī tǐ, tō too tǒ, tŭ tŭ tụ, tou, toi.

Kā kǎ kạ kǎ, kē kě, kī kǐ, kō koo kǒ, kŭ kŭ kụ, kou, koi.

Fā fǎ fạ fǎ, fē fě, fī fǐ, fō foo, fǒ, fŭ fŭ fụ, fou, foi.

Thā thǎ thạ thǎ, thē thě, thī thǐ, thō thoo thǒ, thŭ thŭ thụ, thou, thoi.

Sā sǎ sạ sǎ, sē sě, sī sǐ, sō soo sǒ, sŭ sŭ sụ sou, soi.

Shā shǎ shạ shǎ, shē shě, shī shǐ, shō shoo shǒ, shŭ shŭ shụ, shou, shoi.

Chā chǎ chạ chǎ, chē chě, chī chǐ, chō choo chǒ, chŭ chŭ chụ, chou, choi.

Xā xǎ xạ xǎ, xē xě, xī xǐ, xō xoo xǒ, xŭ xŭ xụ, xou, xoi.

Whā whǎ whạ whǎ, whē whě, whī whǐ, whō whoo whǒ, whŭ whŭ whụ, whou, whoi.

Hā hǎ hạ hǎ, hē hě, hī hǐ, hō hoo hǒ, hŭ hŭ hụ, hou, hoi.

The pupil who shall learn this under the disadvantage of having no teacher, must be very careful to get the sound of every vowel most perfectly. And in order to do this, he is merely to refer to the syllables used in the tables.

In the next exercise we may introduce the element represented by the letter 'L' between the two elements of each syllable in the foregoing, as follows.

EXERCISE No. 2.

Blā blǎ blạ blǎ, blē blě, blī blǐ, blō bloo blǒ, blŭ blŭ blụ, blou, bloi.

Dlā dlǎ dlạ dlǎ, dlē dlě, dlī dlǐ, dlō dloo dlǒ, dlŭ dlŭ dlụ, dlou, dloi.

Glā glā gla glă, glē glě, glī glī, glō gloo glō, glū glū glu,
glou, gloi.

Vlā vlā vļa vlă, vlē vlě, vlī vlī, vlō vlooo vlō, vlū vlū vlu,
vlou, vloi.

Thlā thlā thļa thlă, thlē thlě, thlī thlī, thlō th'oo thlō, thlū thlū
thlu, thlou, thloi.

Zhlā zhlā zhlļa zhlă, zhlē zhlě, zhli zhli, zhlō zhloo zhlō, &c.

It is not necessary to follow the sub-vowels any further in this connection, as they would not only form syllables somewhat unpronounceable, but combinations most of which never occur in our language.

We proceed then with the same exercise, going at once to the aspirate elements.

Plā plā pla plă, plē plě, plī plī, plō plooo plō, plū plū plu, plou,
ploi.

Tlā tlā tļa tlă, tlē tlě, tlī tlī, tlō tlooo tlō, tlū tlū tlu, tlou, tloi.
Klā klā kļa klă, klē klě, klī klī, klō klooo klō, klū klū klu, klou,
kloi.

Flā flā fļa flă, flē flě, flī flī, flō flooo flō, flū flū flu, flou, floi.

Thlā thlā thļa thlă, thlē thlě, thlī thlī, thlō thloo thlō, thlū
thlu thlu, thlou, thloi.

Slā slā sļa slă, slē slě, slī slī, slō slooo slō, slū slū slu, slou, sloi.
Shlā shlā shļa shlă, shlē shlě, shlī shli, shlō shloo shlō, shlū
shlu shlu, shlou, shloi, &c.

The rest of the aspirates may safely be omitted for the reasons given for omitting the use of many sub-vowels in this connection. The letter 'R' may next be used in place of 'L,' and then we shall have

EXERCISE No. 3.

Brā brā brą bră, brē brě, brī brĭ, brō broo brŏ, brū brŭ brų,
brou broi.

Drā drā drą dră, drē drě, drī drĭ, drō droo drŏ, drū drŭ drų,
drou, droi.

Grā grā grą gră, grē grě, grī grĭ, grō groo grŏ, grū grŭ, grou, groi.

Vrā vrā vřą vră, vrē vrě, vrī vrĭ, vrō vroo vrŏ, vrū vrŭ vrų,
vrou, vroi.

Thrā thrā thrą thră, thrē thrě, thrī thrĭ, thrō throo thrŏ, thrū
thrŭ thrų, throu throi.

Zrā zrā zřą zră, zrē zrě, zrī zrĭ, zrō zroo zrŏ, zrū zrŭ zrų, zrou,
zroi.

Zhrā zhrā zhrą zhră, zhrē zhrě, zhrī zhrĭ, zhrō zhroo zhrŏ, zhrū
zhrŭ zhrų, zhrou, zhroi.

Then we use the aspirates.

Prā prā prą pră, prē prě, prī prĭ, prō proo prŏ, prū prŭ prų,
prou, proi.

Trā trā trą tră, trē trě, trī trĭ, trō troo trŏ, trū trŭ trų, trou, troi.

Krā krā krą kră, krē krě, krī krĭ, krō kroo krŏ, krū krŭ krų,
krou, kroi.

Frā frā frą fră, frē frě, frī frĭ, frō froo frŏ, frū frŭ frų, frou, froi.

Thrā thrā thrą thră, thrē thrě, thrī thrĭ, thrō throo thrŏ, thrū
thrŭ thrų, throu, throi.

Srā srā sřą sră, srē srě, srī srĭ, srō sroo srŏ, srū srŭ srų, srou,
sroi.

Shrā shrā shřą shră, shrē shrě, shrī shrĭ, shrō shroo shrŏ, shrū
shrŭ shrų, shrou, shroi.

CHAPTER V.

LIST OF WORDS DISPLAYING THE USE OF ALL THE ELEMENTS—ANALYSIS OF
SYLLABLES—STRESS.

IN the following list of words the use of all the elements is seen; and the principle upon which they were selected shows the vowel elements placed successively in contact with the different sub-vowels and aspirates. In the first column, for instance, the vowel element *ā* is used before and after the various sub-vowels and aspirates. It is represented by various signs; but whether it be by *ā*, *ai*, *ei*, or any other letter or combination of letters, ever employed for that purpose, still it is the same element, and can only be pronounced in one way. In the second column the second sound of *A* (*ä*), as in 'arm,' and whatever may be the sign by which this element is represented it is still the same sound; thus, 'ua' in its sign in the word 'guard,' 'ea' in the word 'heart,' &c., but the same element is meant. In the third column the element 'a' is given, the third sound of 'A,' sometimes represented by 'a' as in 'walks,' sometimes by 'au,' and 'ou,' 'ua,' &c., but pronounced alike. This, then, is a guide to the pronunciation of

the same sounds; and such a table might easily be constructed to embrace all the sub-vowel and aspirate elements. But as they are far less likely to be mistaken or mispronounced, than the vowel sounds, because less variously represented, this step has been thought unnecessary.

LIST OF WORDS DISPLAYING THE USE OF ALL THE VOWEL
ELEMENTS.

EXERCISE No. 4.

Ā	Ä	Ἀ	Ǻ	Ē	Ė
Babe	Arm	Orb	As	Bean	Evermore
aid	barn	daub	ban	dean	burial
dale	dart	border	dash	evening	debt
gave	guard	gall	gas	demon	get
vague	starve	vault	valid	geese	very
lathe	jars	northern	lather	venal	weather
raze	large	gauze	as	these	besom
heinous	snarl	jaws	jagged	easy	pleasure
gauge	marred	exalt	hazard	leisure	ledger
plagues	darn	wall	exact	legion	pegs
assuage	yarn	law	rags	leagues	wedge
weight	sharp	enthrall	waggish	mean	leather
retail	heart	maw	lattice	leaky	thence
unmade	hark	nautilus	rattle	reap	render
mane	carp	qualm	madder	ye	melon
shape	hearth	yawn	natural	peel	never
take	parse	pawn	slang	neither	again
skein	harsh	tawny	yams	meet	Thames

Ā	Ä	Ȧ	Ǻ	Ē	Ĕ
fame	larch	awkward	panic	peak	yell
wraith	Charles	fawn	tarry	tedious	dispel
erase	sparks	thorny	camphor	reeking	temper
chain	hussar	author	fancy	leafy	kettle
whale	farther	thought	thanks	wreath	error
inhale	parch	sought	shanty	lease	ethnical
behave	cigar	hawser	chat	sheet	settler
rave	charge	shawms	happy	cheating	meshes
stave	park	walks	haddock	wheat	sketch

Ī	Ĩ	Ō	Oo	Ŏ	Ū	Ŭ
Guide	In	Bow	Boot	On	Beauty	Utter
abide	bitter	dough	doom	bog	duel	but
died	differ	go	goose	donkey	regulate	dull
vile	gibbous	vote	behoove	gothic	review	guttural
alive	vigor	though	soothe	volume	purlieu	love
thine	wither	zone	ooze	bother	abuse	thus
resign	business	ozier	jewel	azotic	juice	buzz
gives	division	jovial	woo	lottery	dew	budge.
wipe	religion	rogue	loop	jot	lute	exult
like	women	woe	root	tonic	ruin	one
ripe	lisping	lone	moon	wallet	mute	London
might	riches	rove	noon	locket	minute'	rust
nine	middle	mode	youth	rocket	union	mutter
condign	nymph	nodes	pool	mollify	repute	null
pine	wing	yoke	tomb	knowledge	tuneful	sung
time	pitiful	pole	coop	song	recluse	snug
kind	tinker	tone	food	yacht	réfuse	pup

Ī	Ĭ	Ō	Oo	Ö	Ū	Ŭ
file	kindred	cone	uncouth	policy	truth	other
tithe	surfeit	foam	loose	tolerate	refute	cover
dice	thin	oath	choose	folly	sumac	enough
spine	single	close	two	authority	rude	thorough
chimes	shingle	ocean	who	posterity	intrude	such
exile	chill	chose	do	washing	dilute	chubby
while	vixen	oaks	chew	chopped	infuse	ducks
hide	whittle	hole	through	exotic	suit	hurry
drive	hinder	host	hoosier	what	execute	worry

Ū	Ou	Oi	Ū	Ou	Oi
Bull	Bow	Hoist	Full	Lowering	Coin
wool	endow	oil	pull	bough	hoiden
put	gout	boy	shook	mow	choice
foot	devout	avoid	cook	noun	avoid
look	thou	loiter	good	power	alloy
puss	house	royal	would	couch	decoy
push	browse	moiety	should	found	soil
hook	vows	annoy	hood	sour	turmoil
took	rouse	appoint	broom	shower	recoil
book	wound	toilsome	forsook	chouse	spoil

When speaking of the analysis of the word 'man,' in the beginning of Chapter II., it was shown that a syllable may be resolved into the ultimate sounds called *elements*. It is easy to perceive, while uttering the first sound in the table of elements (that represented by ā) that the aperture of the mouth takes a different shape in the opening from what it

assumes towards the end of that syllable, and that the sound changes accordingly. The abrupt or opening sound might be represented by short e (ě), while the final or vanishing sound would be more like long e (ē) or ēe. We shall then regard a syllable henceforth as having two members, and shall call them, as Dr. Rush has done, the RADICAL and the VANISH. Force, when applied to the former, is called *radical stress*. When applied to the latter, it constitutes *final stress*.

In the foregoing exercises, our attention has been wholly directed to the radical; and the vanish has taken care of itself. We next introduce an exercise where a marked distinctness, almost amounting to caricature, is to be given to the vanish or final sound, and this we call *final stress*. In this way alone shall we be able clearly to distinguish between our terminal consonants, especially between the sub-vowel and aspirate elements; and in this way alone can we get such an exercise as shall be useful in the discipline of the voice for distinctness of consonant sounds. We take the five short vowels, ä, ě, ĭ, ō, and ŭ, and place after them successively the sub-vowels and aspirates.

EXERCISE Nc. 4.

Thus: Ab ěb ĭb ōb ŭb, äd ěd ĭd ōd ŭd, äg ěg ĭg ōg ŭg, äv ěv ĭv ōv ŭv, äth ěth ĭth ōth ŭth, äz ěz ĭz ōz ŭz, äzh ězh ĭzh ōzh ŭzh, äj ěj ĭj ōj ŭj, äx ěx ĭx ōx ŭx, äł ěł ĭł ōł ŭł, äř ěř ĭř ōř ŭř, äm ěm ĭm ōm ŭm, än ěn ĭn ōn ŭn, äng ěng ĭng ōng ŭng, äp ěp ĭp ōp ŭp, ät ět ĭt ōt ŭt, äk ěk ĭk ōk ŭk, äf ěf ĭf ōf ŭf, äth ěth ĭth ōth ŭth, äs ěs ĭs ōs ŭs, äsh ěsh ĭsh ōsh ŭsh, äch ěch ĭch ōch ŭch, äx ěx ĭx ōx ŭx.

This exercise is admirably calculated to train the voice to

the explosion of the vowel sounds, and also to the production of *final stress* or distinctive force upon the final sound or the *vanish* of syllables.

CHAPTER VI.

COGNATES.

BEFORE entering upon the practice of exercises involving two or more syllables in such juxtaposition as to represent words, the attention of the pupil should be directed to certain properties in the nature of the consonant elements which show a relation between some of the sub-vowels and an equal number of the aspirates. If the position of the vocal organs be narrowly observed while sounding the element represented by B, it will be perceived that a similar position of the lips as well as a similar effort of the mouth will also produce the sound represented by P, thus establishing a certain relationship between these two sounds. Hence these sounds, and the signs also which represent them, have been called COGNATES. B and P then are cognates. The same examination will show a like correspondence to exist between D and T; or between the sounds which they represent; D and T then are cognates. The sound of hard G, the third subvowel element in the table, is *cognate* to the sound represented by K, the aspirate which stands opposite to it in the third column

of syllables in the table ; and so on, as far down as the elements represented respectively by W and WH, inclusive ; making ten *sub-vowels* which have respectively their cognates in the column of *aspirates*.

Having pointed out this relation, we proceed to form an exercise by placing the vowel elements successively after each sub-vowel and its cognate, thus :

EXERCISE No. 5.

Bāpā bāpā bapā bāpā, bēpē bēpē, bīpī bīpī, bōpō boopoo bōpō,
būpū būpū bupū, boupou, boipoi.

Dātā dātā datā dātā, dētē dētē, dītī dītī, dōtō dootoo dōtō,
dūtū dūtū dutū, doutou, doitoi.

Gākā gākā gakā gākā, gēkē gēkē, gīkī gīkī, gōkō gookoo
gōkō, gūkū gūkū gukū, goukou, goikoi.

Vāfā vāfā vafā vāfā, vēfē vēfē, vīfī vīfī, vōfō voofoo vōfō, vūfū
vūfū vufū, vofou, voifoi.

Thāthā thāthā thathā thāthā, thēthē thēthē, thīthī thīthī, thō-
thō thoothoo thōthō, thūthū thūthū thuthū, thouthou,
thoithoi.

Zāsā zāsā zasā zāsā, zēsē zēsē, zīsī zīsī, zōsō zoosoo zōsō, zūsū
zūsū busū, zousou, zoisoi.

Zhāshā zhāshā zhashā zhāshā, zhēshē zhēshē, zhīshī zhīshī,
zhōshō zhooshoo zhōshō, zhūshū zhūshū zhushū, zhoushou,
zhoishoi.

Xāxā xāxā xaxā xāxā, xēxē xēxē, xīxī xīxī, xōxō xooxoo
xōxō, xūxū xūxū xuxū, xouxou, xoixoi.

Wāhwā wāwhā wawhā wāwhā, wēwhē wēwhē, wīwhī wīwhī,
wōwhō woowhoo wōwhō, wūwhū wūwhū wuwū, wouwhou,
woiwhoi.

This exercise may be supposed to represent a list of words, each word having two syllables, the first syllable of each word containing a sub-vowel element and a vowel element; the last syllable of each word containing the cognate aspirate element with the same vowel. So that the only difference between the two syllables of each word, consists in the consonant element being *sub-vowel* in the one, and *aspirate* in the other.

Numerous errors are daily committed in the common utterance of language, involving the neglect of this distinction; the sub-vowels are confounded with their cognate aspirates. We often hear the element B substituted for its cognate 'p,' as in the word Jupiter sounded with the sub-vowel 'b,' 'Jubiter;' 'Baptist' pronounced 'Babtist;' and sometimes the opposite error is committed, as in the word 'Jacob' sounded 'Jacup.'

The sub-vowel element represented by 'D' is sometimes incorrectly pronounced like its cognate aspirate 'T,' as in the word 'dreadful' pronounced more like 'dretful.' Sometimes the converse, as 'pardner' for 'partner;' here the sub-vowel is used wrongly for the aspirate sound.

The aspirate element represented by 'k' is misused for the sub-vowel sound, cognate to it, represented by g (hard g) as in the word 'indefatigable;' the opposite fault has been committed in the word 'moccasin,' sometimes called 'moggasin.'

The aspirate represented by 'f' or 'ph' is used for sub-vowel 'v,' as in the word 'nephew,' where the correct sound is sub-vowel.

The aspirate 'th' for the sub-vowel *th* as 'beneath' and 'underneath' for 'beneath' and 'underneath.'

The aspirate 's' for the sub-vowel 'z,' as in the words 'disease,' 'Israel,' 'dishonor,' 'hesitate,' and many others frequently pronounced aspirate in the first syllable. Sometimes the sub-vowel sound is heard for the aspirate, as in the word 'possess' and also in 'rise' (when a noun). The sub-vowel sound 'zh' is frequently used for the aspirate sound 'sh,' as in the words 'Asia,' 'Persia,' and 'cynosure.' The cognates represented by J and Ch are seldom confounded, so far as I have observed, unless by foreigners or persons addicted to German provincialisms.

The sub-vowel sound of *x* (*gz*) is often used indiscriminately for the aspirate sound (*ks*). The former sound (sub-vowel) is correct in the words 'exact,' 'exempt,' 'example,' 'exonerate,' 'exhibit;' but the aspirate (*ks*) in the words 'exile,' 'exotic,' 'exoteric,' 'exorcise,' 'exhibition,' &c.

And lastly, the sub-vowel sound of *W* is often used instead of the aspirate 'wh' in the words which, why, when, where, what, while, and their compounds also in the words white, wharf, whistle, whisper, wheat, whist, whale, wheel, wheeze, whelm, whet, whey, whiff, whig, whip, whim, whisk, whirl, whiz, whittle, whitsun, and some few others. These words, and such as are derived in some way from them, constitute nearly all which are in common and frequent use, and thus liable to be mispronounced by substituting the sub-vowel sound which is represented by 'w' for the aspirate which is represented by 'wh,' but would be still better represented by 'hw.'

CHAPTER VII.

ACCENT.

THE object of these exercises being to teach the subject of pronunciation, including *accent* and the various kinds of force, they are interrupted by such definitions and explanations as our progress may render expedient and useful. ACCENT is the term used to denote that force or stress of voice which is applied to a syllable to distinguish it from another syllable in loudness. With this definition of accent we are prepared to proceed to exercises constructed with reference to perfecting our pronunciation *in this respect*. In a more advanced stage of our progress, it will be seen that a great essential to correct and elegant reading is involved in the manner of producing our accent.

We will suppose the preceding exercise to have been performed as it is most likely it was performed; namely, with accent upon the first of the two syllables in each word. Let the same exercise now be repeated with the accent marked strongly upon the second syllable in each word, and it will be

perceived at once that there is a strong tendency to slight the pronunciation of the first or unaccented syllable of each word, making the vowel in that syllable an indefinite or obscure sound, much like that of short ŭ, as būpā būpā būpā būpā, &c. ; and this fault runs throughout the common pronunciation of our language. When schoolmasters endeavor to correct the careless manner of pronouncing the unaccented vowels, their pupils either disregard the instruction altogether, or commit the grosser fault of giving a sort of accent to unaccented vowels. It is not here meant that no schoolmaster ever yet comprehended the difference between accent and correctness of vowel sound ; only that pupils seldom use both correctly.

Should any earnest student strive to get the benefits legitimately belonging to such exercises as this one and that immediately following, *without the aid of a teacher*, I would recommend such to see to it that the accent be strongly marked and the unaccented syllables be uttered in most striking contrast with the accented ones, *as to loudness alone*, carefully preserving the vowel sound in each light syllable, and making it precisely like the accented one, excepting only as to loudness. This is rarely done well without a teacher.

The next exercise will be especially calculated to give the pupil a command over this indispensable element in good reading, viz. : *the true vowel sound on unaccented syllables*. This depends upon the right management of accent ; without which the attainment of good and correct reading must be regarded as a hopeless task.

EXERCISES FOR ACCENT.

We have only to repeat the last or aspirate syllable of each word in the preceding exercise, in order to form words of three syllables. *Bāpā*, in the foregoing, represented a word of two syllables; we now repeat the last one, and this gives us *bapapa*, representing a word of three syllables, having the same vowel sound in each syllable. Each word has a different vowel element, but the syllables of each word have all the same vowel sound.

EXERCISE FOR CORRECTNESS ON UNACCENTED VOWELS.

EXERCISE No. 6.

Bāpāpā bāpāpā bapapa bāpāpā, bēpēpē bēpēpē, bīpīpī bīpīpī, bōpōpō boopoopoo bōpōpō, būpūpū būpūpū bupupu, bou-poupou, boipoipoi.

Dātātā dātātā datata dātātā, dētētē dētētē, dītītī dītītī, dōtōtō dootootoo dōtōtō, dūtūtū dūtūtū dūtūtū, doutoutou, doitoitōi. Gākākā gāgāgā gakaķa gākākā, gēkēkē gēkēkē, gīkīkī gīkīkī, gōkōkō gookookoo gōkōkō, gūkūkū gūkūkū gūkūkū, gou-koukou, goikoikoi.

Vāfāfā vāfāfā vafafa vāfāfā, vēfēfē vēfēfē, vīfīfī vīfīfī, vōfōfō voofoofoo vōfōfō, vūfūfū vūfūfū vūfūfū, voufoufou, voifoifoi.

Thāthāthā thāthāthā thathatha thāthāthā, thēthēthē thēthēthē, thīthīthī thīthīthī, thōthōthō thoothoothoo thōthōthō, thūthūthū thūthūthū thuthuthu, thouthouthou, thoithoithoi. Zāsāsā zāsāsā zasasa zāsāsā, zēsēsē zēsēsē, zīsīsī zīsīsī, zōsōsō zoosoosoo zōsōsō, zūsūsū zūsūsū zususu, zousousou, zoizoisoi.

Zhāshāshā zhūshāshū zhāzhāzhā zhāshāshā, zhēshēshē zhěshěshě, zhīshīshī zhīshīshī, zhōshōshō zhooshooshoo zhōshōshō, zhūshūshū zhūshūshū zhūshūshū, zhoushoushou, zhoishoishoi.

Jāchāchā jūchūchū jachachā jūchūchū, jēchēchē jēchēchē, jīchīchī jīchīchī, jōchōchō joochoochoo jōchōchō, jūchūchū jūchūchū jūchūchū, jouchouchou, joichoichoi.

Xāxāxā xūxūxū xaxaxa xūxūxū, xēxēxē xēxēxē, xīxīxī xīxīxī, xōxōxō xooxooxoo xōxōxō, xūxūxū xūxūxū xūxūxū, xouxou, xoioxioi.

Wāwhāwhā wāwhāwhā wāwhāwhā wāwhāwhā, wēwhēwhē wēwhēwhē, wīwhīwhī wīwhīwhī, wōwhōwhō woowhoowhoowōwhōwhō, wūwhūwhū wūwhūwhū wūwhūwhū, wouwhouwhou, woiwhoiwhoi.

This exercise is first performed with the accent upon the *first* or sub-vowel syllable of each word, taking great care, as in the preceding exercise, to give the vowel sound with perfect accuracy in the unaccented syllables, but very lightly in comparison with the accented one.

Next, it is to be pronounced again with the accent upon the *second* or middle syllable; and finally with the third or *last* syllable accented, observing always the same caution as to the vast contrast in loudness between the accented and the unaccented syllables.

However puerile these exercises may appear at first view, a little practice of them daily, performed with care and fidelity, will convince the most skeptical of their practical utility; and however tedious and wearisome this practice may seem to be, I am convinced by long use, and the result of many years' experience in training the voice, that the use of similar exer-

cises is indispensable to the acquirement of a *perfectly correct pronunciation*.

It will be perceived that the last exercise was especially calculated to beget habits of care and correctness in the pronunciation of unaccented vowels. But it will be observed that in each group of syllables representing a word of three syllables, *the vowel elements were identical*. Hence the simplicity of the exercise; for, where the organs are once prepared for a certain vowel element, it is far easier to repeat the same element several times in the same word, than to change the effort and produce a new or different vowel sound in the same word. The word *ădămănt* has three syllables with precisely the same vowel element in each syllable; viz.: the fourth sound of *a* (*ă*). The word '*ămănăte*' has three syllables, but a different vowel element in each; hence it is easier to give the former word with perfect correctness than the latter. But as the vowel sound is not always, nor usually, the same in the different syllables of words in our language, we need an exercise which shall involve the necessity of suddenly changing the shape of the mouth, to accommodate the different vowel sounds which may occur in our words.

EXERCISE FOR CHANGE OF VOWEL SOUND.

We may now make use of the first exercise upon syllables, that immediately following the Table of Elements; and use the syllables in groups of two and three, thus representing words of two and three syllables respectively, having a different vowel sound in each. In the first instance giving accent to the first syllable of each word; as,

EXERCISE No. 7.

Bābā bābā, bēbē, bībī, bōboobō, būbūbū, bou, boi.

Dādā dadā, dēdē, dīdī, dōdoodō, dūdūdū, dou, doi.

Gāgā gagā, gēgē, gīgī, gōgoogō, gūgūgū, gou, goi.

Vāvā vāvā, vēvē, vīvī, vōvoovō, vūvūvū, vou, voi.

Thāthā thāthā, thēthē, thīthī, thōthoothō, thūthūthū, thou, thoi.

Zāzā zāzā, zēzē, zīzī, zōzoozō, zūzūzū, zou, zoi.

Zhāzhā zhāzhā, zhēzhē, zhīzhī, zhōzhoozhō, zhūzhūzhū, zhou, zhoi.

Jājā jajā, jējē, jījī, jōjoojō, jūjūjū, jou, joi.

Xāxā xāxā, xēxē, xīxī, xōxooxō, xūxūxū, xou, xoi.

Wāwā wāwā, wēwē, wīwī, wōwoowō, wūwūwū, wou, woi.

Lālā lālā, lēlē, līlī, lōloolō, lūlūlū, lou, loi.

Rārā rārā, rērē, rīrī, rōroorō, rūrūrū, rou, roi.

Māmā māmā, mēmē, mīmī, mōmoomō, mūmūmū, mou, moi.

Nānā nānā, nēnē, nīnī, nōnoonō, nūnūnū, nou, noi.

Yāyā yayā, yēyē, yīyī, yōyooyō, yūyūyū, you, yoi.

Pāpā papā, pēpē, pīpī, pōpoopō, pūpūpū, pou, poi.

Tātā tatā, tētē, tītī, tōtootō, tūtūtū, tou, toi.

Kākā kakā, kēkē, kīkī, kōkookō, kūkūkū, kou, koi.

Fāfā fāfā, fēfē, fīfī, fōfoofō, fūfūfū, fou, foi.

Thāthā thāthā, thēthē, thīthī, thōthoothō, thūthūthū, thou, thoi.

Sāsā sāsā, sēsē, sīsī, sōsoosō, sūsūsū, sou, soi.

Shāshā shāshā, shēshē, shīshī, shōshooshō, shūshūshū, shou, shoi.

Chāchā chāchā, chēchē, chīchī, chōchoochō, chūchūchū, chou, choi.

Xāxā xāxā, xēxē, xīxī, xōxōxō, xūxūxū, xou, xoi.

Whāwhā whāwhā, whēwhē, whīwhī, whōwhoowhō, whūwhū-
whū, whou, whoi.

Hāhā hāhā, hēhē, hīhī, hōhoohō, hūhūhū, hou, hoi.

This exercise is next to be repeated, giving the accent to the last syllable in each word. And I will repeat the caution to make a vast contrast in loudness between the accented and the *light* syllables, carefully preserving the correct vowel sounds in the *latter*.

[NOTE.—It may here be remarked for the information of those who merely examine this book, and have no knowledge of the experimental teaching of its rules, that, in a practical point of view, the necessity of such exercises must be admitted by all who would wish to excel. It would seem that, with the aid of the careful directions here given, and the oft repeated cautions as to intensity or loudness, contrast, correctness of vowel sounds, &c., any intelligent pupil might safely undertake to perfect himself without a master. I am confident that tasks involving far greater difficulties are daily accomplished by men of mediocre ability; and yet I am compelled to confess that nine pupils out of ten, make but a clumsy and awkward business during some days, and often weeks, of their practice on these exercises, even with the aid of a watchful and attentive guide. Is it necessary to add that, until they do perform them with skill and propriety, they can entertain no reasonable hope of making proficiency in the more advanced stages of elegant reading?]

The following short list of words in common use, if carefully submitted to the test of extreme accuracy in the unaccented vowel sounds, will furnish a good and easy practice; and the contrast of this with the common hurried pronunciation of them, will exhibit the deformity of careless speech.

EXERCISE No. 8.

Innocence	serenity	indigent	interrogatory
Indolence	urbanity	incipient	parsimony
Innovate	morality	delinquent	alimony
Intimate	delinquency	diffident	irritable
Isolate	charity	beneficent	invincible
Iterate	futurity	violent	resistible
Irritate	theocracy	parliament	capable
Hesitate	velocity	pertinent	interminable
Insulate	proximity	virulent	pardonable
Identity	validity	sentiment	exhaustible
Immaculate	rusticity	military	comparable
Emancipate	agility	commentary	remunerable
Itinerate	scurrility	statuary	excusable
Elucidate	perversity	numery	admissible
Indurate	periphery	secretary	indefatigable
Eventuate	terribly	salutary	benignity
Inelegant	fertility	notary	urbanity
Effeminate	civility	sectary	civility
Elliptical	hilarity	oratory	obscurity
Empirical	ferocity	rotatory	pertinacity
Emanate	credulity	monitory	tenacity
Effectuate	diversity	laboratory	perspicuity
Effervescence	excellent	dilatory	pusillanimity
Epilepsy	fervent	derogatory	inflammable
Epitome	imminent	peremptory	illimitable
Purity	redolent	inventory	convertible
Obscurity	benevolent	conservatory	controvertible
Lucidity	indolent		

CHAPTER VIII.

COMBINATIONS OF CONSONANT ELEMENTS.

ONE of the difficulties in pronouncing the English language arises from the harsh combinations of consonants, and the rapid changes necessary to be made in the position of the organs of speech, in order to give full utterance to the more complicated syllables; the consonants, for instance, in the common words 'fifth' and 'clothes,' are daily omitted or imperfectly uttered, even by persons whose education would warrant us in expecting correctness of speech. Those whose usual habit of carelessness have led to so corrupt a pronunciation as this, would do well to practice the following table, involving, as it does, some of the most complicated of consonant combinations.

EXERCISE No. 9.

Under Exercise No. 9 we merely repeat the practice of Exercise No. 4, for final stress, as a preparation for the complicated and harsh combinations, which follow in Nos. 10 and 11, thus:—

Ab ěb ĭb ōb ůb.	An ěn ĭn ōn ůn.
Ad ěd ĭd ōd ůd.	Ang ěng ĭng ōng ůng.
Ag ěg ĭg ōg ůg.	Ap ěp ĭp ōp ůp.
Av ěv ĭv ōv ův.	At ět ĭt ōt ůt.
Ath ěth ĭth ōth ůth.	Ak ěk ĭk ōk ůk.
Az ěz ĭz ōz ůz.	Af ěf ĭf ōf ůf.
Azh ězh ĭzh ōzh ůzh.	Ath ěth ĭth ōth ůth.
Aj ěj ĭj ōj ůj.	As ěs ĭs ōs ůs.
Ax ěx ĭx ōx ůx.	Ash ěsh ĭsh ōsh ůsh.
Al ěl ĭl ōl ůl.	Ach ěch ĭch ōch ůch.
Ar ěr ĭr ōr ůr.	Ax ěx ĭx ōx ůx.
Am ěm ĭm ōm ům.	

EXERCISE No. 10.

We next take the same vowel elements *ă ě ĭ ō ů*, and place them successively before the first nine sub-vowels and their cognate aspirates, as follows :—

Ab—ăp	ěb—ěp	ĭb—ĭp	ōb—ōp	ůb—ůp
Ad—ăt	ěd—ět	ĭd—ĭt	ōd—ōt	ůd—ůt
Ag—ăk	ěg—ěk	ĭg—ĭk	ōg—ōk	ůg—ůk
Av—ăf	ěv—ěf	ĭv—ĭf	ōv—ōf	ův—ůf
Ath—ăth	ěth—ěth	ĭth—ĭth	ōth—ōth	ůth—ůth
Az—ăs	ěz—ěs	ĭz—ĭs	ōz—ōs	ůz—ůs
Azh—ăsh	ězh—ěsh	ĭzh—ĭsh	ōzh—ōsh	ůzh—ůsh
Aj—ăch	ěj—ěch	ĭj—ĭch	ěj—ějch	ůj—ůch
Ax—ăx	ěx—ěx	ĭx—ĭx	ōx—ōx	ůx—ůx

We next take the first two sub-vowel syllables *ăb* *ăd*, and their corresponding aspirate syllables *ăp* *ăt*, and explode them in this succession; as a word of four syllables having the same

vowel element in each syllable, and so on throughout the five short vowels, thus:—

EXERCISE No. 11.

Abādāpāt	ēbēdēpēt	ībīdīpīt	ōbōdōpōt	ūbūdūpūt
ādāgātāk	ēdēgētēk	īdīgītīk	ōdōgōtōk	ūdūgūtūk
āgāvākāf	ēgēvēkēf	īgīvīkīf	ōgōvōkōf	ūgūvūkūf
āvāthāfāth	ēvēthēfēth	īvīthīfīth	ōvōthōfōth	ūvūthūfūth
āzāzhāsāsh	ēzēzhēsēsh	īzīzhīsīsh	ōzōzhōsōsh	ūzūzhūsūsh
ājāxāchāx	ējēxēchēx	ījīxīchīx	ōjōxōchōx	ūjūxūchūx

These are difficult combinations, and require a considerable effort of the vocal powers; in the last two lines of these imaginary words of four syllables, the utmost effort of respiration will be necessary in order to give distinctness to the sub-vowels *z* and *zh*, *j* and *x*; otherwise these elements will not be distinguished by the ear from their cognate aspirates in the latter syllables of the same words, in which they respectively occur. The effort required for such forcible utterance of syllables, is not an effort which will injure; but, on the contrary, one which must inevitably have the effect to strengthen the voice. Exercises less severe than these, would not be sufficient to prepare us for such combinations as are often found in our language. But having faithfully exercised the organs of articulation upon such combinations, until they can be *distinctly uttered with considerable rapidity*, we shall be prepared for such as are found among the more difficult of the words and sentences which follow:—

Arm, arms, arm'd, arm'st, arm'dst, arbitrary, armament.

Bard, bards, burn, burns, burnt, burned, barge, burgh, burghs,

breadth, breadths, bragged, brag'd'st, backed, bulge, bulged, breast, breasts, brain, blacken, blackens, blackened, blacken'st, blacken'dst.

Candle, candles, chips, cliffs, cleaves, crony, cranny.

Deeds, dread, drone, drear, dreary, dream, dreadful.

Curve, curves, curved, curved'st, curvest, curriele.

Elf, elves, Elbe, elm, elms, entomb'd, engulph'd, emerged.

Fall, falls, fall'st, false, flame, frame, flinched, fleeced.

Grave, graves, glare, grain, grained, gland, grand, grasp.

Health, healths, hung, hang'd, harp, harped, harp'st, help'st.

Imprisoned, imprison'st, imprison'dst, prison, prisms.

Laugh, laugh'st, latch, latched, latch'st, lamb, lambs.

Mask, masks, mask'd, mask'st, must, must'st.

Nest, nests, near, near'st, name, nam'd, nam'dst.

Orb, orbs, ornate, suborn, suborn'st, suborn'dst, ordeal.

Pluck, pluck'd, predicate, prostrate, penetrate.

Queen, quench, question, equivocate, quadrate, quince.

Ribs, ribb'st, range, rang'd, arranged, arrears, ripple, ripples, rippl'st, rippl'd'st, rear, reared, rear'd'st.

Slay, smoke, snail, snarl, snarl'dst, ship, shipp'd, spasm, spasms, shelve, shelves, shelv'dst, strength, strengths.

Tempt, attempt, attempt'st, travel, travel'st, travel'd'st.

Verdure, verdant, vermin, venture, variegated.

Wince, wine'd, warp, warp'd, wharf, wharfed, where.

Drivel, drivel'd, drivels, drivel'st, drivel'd'st.

Settled, settl'd'st.

Muzzle, muzzled, muzzles, muzzl'st, muzzld'st.

Nestled, swerved, liv'd'st, combat'st, wreath'd, wreath'st.

Curves, curv'd, curv'st, curv'd'st, search'd, who, which, whether, when, where, whisper, wharf.

The foregoing words, involving as they do many of the most difficult and harsh combinations of consonants frequently met with in our language, are to be read aloud with such an effort as may be required to give distinct utterance to every pronounceable* consonant contained in them.

As it will be found that very considerable force is required for this purpose, the pupil is now aware how very imperfect must be the common reading of our language, filled as it is with these combinations; and how inadequate must be the degree of effort usually applied to the pronunciation of such words.

EXERCISES FOR THE CORRECTION OF DEFECTS IN SPEECH.

In addition to the defects above alluded to, there are various other ones habitually practiced by many persons; and as these faults are seldom mentioned in books of instruction, I shall treat them separately, and prepare exercises well adapted to the correction of them. The sub-vowel sounds represented by *v* and *w* respectively, are often confounded.

W is often used for *v*, and sometimes *v* is used instead of *w*. This vulgar error is usually the result of habit alone, rather than any defect in the organs of speech, and may be

* In such words as "mask'd," "fetch'd," &c., the sub-vowel 'd' is hardly to be considered pronounceable; it will inevitably take the aspirate sound 't.'

effectually cured by a rigid and persevering practice of the following exercises.

EXERCISE No. 12.

We make use of these elements alternately, placing them successively before the different vowels, and thus have the syllables, or words of two syllables. Wāvā wāvā wāvā wāvā, wēvē wēvē, wīvī wīvī, wōvō woovoo wōvō, wūvū wūvū wūvū, wouvou, woivoi.

EXERCISE No. 13.

Then we may reverse them, thus : Vāwā vāvā vāvā vāvā, vēwē vēwē, vīwī vīwī, vōwō voowoo vōwō, vūwū vūwū vūwū, vouwou, voiwoi.

EXERCISE No. 14.

We may then construct a more complicated exercise by uniting the two in the following manner : Wāvāvāvā vāvāvāvā vāvāvāvā, wēvēvēwē vēvēvēwē, wīvīvīwī wīvīvīwī, wōvōvōwō woovooovoo wōvōvōwō, wūvūvūwū wūvūvūwū wūvūvūwū, wouvouvouvou, woivoivoivoi.

EXERCISE No. 15.

Afterwards reversing this last, we have vāwāwāvā vāwāwāvā vāwāwāvā, vēwēwēvē vēwēwēvē, vīwīwīvī vīwīwīvī, vōwōwōvō voowooovoo vōwōwōvō, vūwūwūvū vūwūwūvū vūwūwūvū, vouwouwouvou, voiwoiwoivoi.

EXERCISE No. 16.

When skilled in the use of this exercise the pupil may, with very little additional effort, blend in one these last two exercises, reversing the syllables. Thus : Wāvāvāvāwāvāwāvāwāvā

CHAPTER IX.

SOUNDS OF 'W' AND 'WH.'

THE LETTER 'H'—THE INDEFINITE ARTICLE AND THE PARTICLE AND—PRO-
MISCUOUS SENTENCES FOR EXERCISES IN PRONUNCIATION.

ANOTHER fault very common in speech, even among the more refined and educated, is the use of the sub-vowel element represented by 'w' instead of the aspirate represented by 'wh.' The words 'which,' 'when,' 'where,' and 'whether,' are pronounced as if spelled with 'w' alone, and the effect of the 'h' is wholly lost. This is merely the effect of carelessness in speech, and may easily be overcome. Should any particular practice be required, in order to overcome bad habits of this kind, I would recommend the following exercises :—

EXERCISE FOR THE USE OF THE ASPIRATE 'WH.'

EXERCISE No. 18.

Wāwhā wāwhā wāwhā wāwhā, wēwhē wēwhē, wīwhī wīwhī, wōwhō woowhoo wōwhō, wūwhū wūwhū wūwhū, wouwhou, woiwhoi. Accent should be given to the first or sub-vowel syllable first, and afterwards the exercise should be repeated with accent upon the second or aspirate syllable. As in former ex-

ercises, we may construct another by repeating the aspirated syllable, as it were to represent words of three syllables, thus—

EXERCISE No. 19.

Wāwhāwhā wāwhāwhā wāwhāwhā wāwhāwhā, wēwhēwhē wēwhēwhē, wīwhīwhī wīwhīwhī, wōwhōwhō woowhoowhoowōwhōwhō, wūwhūwhū wūwhūwhū, wouwhouwhou, woiwhoiwhoi. Giving the accent to the first syllable of the three on going over it the first time, the second time accenting the second syllable, and finally the last one; observing always great accuracy of the vowel element in the unaccented syllables. After the constant and frequent repetition of these syllables, if the sub-vowel and the aspirated syllables be widely distinguished from one another, a habit of correctness must very soon be formed which will be carried into the pronunciation of language, both in reading and conversation. The next fault I shall call attention to is the habit of *omitting the aspirate sound* 'h' in the commencement of a word. The force of language is much impaired by dropping this sound, and the beauty of sentences often wholly lost.

It has not been deemed necessary to prescribe any particular exercise for the correction of this fault. Any pupil may put together sentences involving the frequent repetition of this element, and read them over with care until a habit shall be formed of giving due force to every aspirated 'h: '* until such a

* The sound of *h* is always *aspirate*; but the term is used here in contradistinction to the silent *h*. The word *humble*, for instance, is pronounced *umble* by Walker, Worcester, and some other authorities, and in 'honor' the 'h' is never heard.

habit shall be formed the reading must be very defective. The pronouns *he, his, him, &c.*, are common instances of this.*

There are, in addition to the faults already enumerated, many others of so frequent and general occurrence as to constitute defects in reading, quite as great as some which arise from impediments or natural imperfections of speech.

The conjunction 'and' is seldom pronounced as it should be, but takes the sound of 'un' or 'en,' or of a mere nasal, inarticulate 'n.' The 'd,' which terminates it, should always be heard when possible to make it; it always is easy to do so when it is followed by a vowel, and frequently in other situations. The vowel element belonging to it is ă (the fourth sound of 'a'), but the vowel is to be pronounced without accent.

THE INDEFINITE ARTICLE.

The indefinite article is to have the sound of ă, the fourth sound of 'a,' and is likewise to be pronounced without accent. But the common reader will find it very difficult to observe these last two directions without giving a stiffness to the reading—unless he shall have been *well trained on the exercises relating to accent*. And in general no reading can be correctly performed and agreeable to the ear which is performed without reference to these particular points, viz. *the unaccented vowels must have their legitimate sounds, and the accented syllables must be produced in striking contrast as to loudness, with the light or unaccented ones*. These few rules are given

* The subject of these inaccuracies will be more fully treated in the chapter on Pronunciation.

here as preparations for reading correctly the following promiscuous sentences :—

And surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. The evening was fine, and the full orb'd moon shone with uncommon splendor.

Till that a capable and wide revenge swallow them up.

To catch, with their surcease, success.

He was incapable of a mean or questionable act.

Thou prob'st my wound instead of healing it.

Now set the teeth and stretch the nostril wide.

Create a soul under the ribs of death.

It was the act of all the acts of government the most objectionable.

The government of England is a mixed government.

What thou wouldst highly, that wouldst thou holily.

A frame of adamant, a soul of fire,

No dangers fright him, and no labors tire.

Lenity marked his character, gentleness his manners.

Urbanity of manners originates in the heart.

A repulsive exterior often covers merit.

The table groans beneath its burthen.

Clothes are not the mark of a man, nor is wealth the measure of merit.

And I heard a voice saying, "Cry;" and I said, "What shall I cry?"

He watched and wept, he felt and prayed for all.

The attempt and not the deed confounds us.

Those who lie entomb'd in the public monuments.

Thou found'st me poor at first, and keep'st me so.

Modesty and merit oft go hand in hand.

Pluck from the memory a rooted sorrow.

Then if thou fall'st, O Cromwell, thou fall'st a blessed martyr.

Droves of slaves manacled and tied together were sold in the market-place.

The heights, breadths, and depths of the subject.

We saw, at the stern, a large dead fish floating.

Thou lookest from thy throne in the clouds, and laughest at the storm.

He begged pardon for having troubled the house so long.

Arm it with rags, a pigmy's straw will pierce it.

Stretched upon the bed of Procrustes.

That tear'st the bowels of thy mangled mate.

For them no more the blazing hearth shall burn.

Every man's house is his castle.

Foreign travel enlarges and liberalizes the mind.

Thou liv'st—liv'st, did I say? appear'st in the senate.

The muzzles of their pieces were within a few feet of his breast.

He was attacked with spasms.

And he slew him.

Thou chuck'dst over thy gains too soon.

One extremity was pointed, the other was bulb'd.

The policy of the prince was to mulct the rich Jews.

The costliest silks are manufactured there.

O'erwhelmed with whirlwinds and tempestuous fire.

A roused vengeance sets him new at work.

The deep-mouthed blood-hound's heavy bay.

Thou call'dst me up at midnight to fetch dew from the still-vex'd Bermoothes.

Thy groans did make wolves howl, and penetrate the breasts of ever-angry bears.

When thou camest first, thou strok'dst me and mad'st much of me.

The string let fly, twang'd, short and sharp, like the shrill swallow's cry.

Why, in all the storms of this wide world, what wind should mar the violet?

The marble warm'd breathed music's sweetest tone.

Ere the sweet spheres by discord's hand were wrung.

Making their future might magnetic o'er the fix'd untrembling heart.

The icicle that's curdled by the frost from purest snow.

In these deep solitudes and awful cells,

Where heavenly-pensive Contemplation dwells,

And ever-musing Melancholy reigns.

When squadrons fainting paused—or stark and stiff,

Toppled to gulphy death far down the cliff.

Supremest monarch of the mightiest realm,

From Ganges to the Icebergs.

It was the severest storm of the season; but the mast stood through the gale. He has taken leave of terrestrial enjoyments, and is laid in the grave, the common receptacle and home of mortals.

The shard-borne beetle, with his drowsy hums,
Hath rung night's yawning peal.

Where worlds on worlds compose one universe.

I would
Have sunk the sea within the earth, or e'er
It should the good ship so have swallowed.

Point against point rebellious, arm 'gainst arm,
Curbing his lavish spirit.

But in them nature's copy's not eterne.

Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

Thy once proud hopes, presumptuous prince, are fled.
Clad in Achilles' arms if thou appear,
Proud Troy may tremble and desist from war.

Hail, horrors! hail,
Infernal world! and thou! profoundest hell,
Receive thy new possessor.

And thou who kindlest and who quenchest suns!
Attest. May all the gods in general synod met
Take fortune's power away. Break all the spokes and fellies
from her wheel,
And bowl the round nave down the hill of heaven,
As low as to the fiends.

In my vast sum of life
Millions such units merge.

Heaven wears no cloud ;
From nature's silent orbit starts no portent
To warn the unconscious world.

May thoughts of thy dread vengeance shake my soul !
Earth's meanest son, all trembling, prostrate falls.
Thrice flew the shaft, and thrice our peace was slain.
The buskin'd muse with solemn steps descends.

The following sentences, taken from Putnam's Elocution, will be found to involve difficult combinations ; and the practice of such, affords an invaluable exercise for articulation :—

The rough and rugged rocks rear their hoary heads high on the heath.

He had great fear of offending the frightened fugitive in his flight.

We wandered where the whirlpool wends its winding way.

The swimming swan swiftly swept the swelling sweep.

Round and round the rugged rocks the ragged rascals ran.

Sam Slick sawed six slim sleek saplings for sale.

Six brave maids sat on six broad beds and braided broad braids.

Peter Prickle Prandle picked three pecks of prickly pears from three prickly prangly pear trees ; if, then, Peter Prickle Prandle picked three pecks of prickly pears from three prickly prangly pear trees, where are the three pecks of prickly pears that Peter Prickle Prandle picked from three prickly prangly pear trees ? Success to the successful prickly prangly pear-picker.

CHAPTER X.

QUALITY OF VOICE.

NASALITY—ASPIRATION—HEAD TONES.

THE peculiar character of the voice, or quality of sound (called by the French *timbre*), is different in different individuals, as the tone of any two instruments of the same kind differs. To whatever circumstances this property is to be ascribed, it is beyond our power to alter it materially; and in this volume we confine our attention to those things *which we can teach*; and devote our time to the removal of all obstacles within our reach, which obstruct the agreeable and correct use of the voice. So we have but little to say on the subject of *timbre*.

Many persons are in the habit of speaking with the MOUTH NEARLY CLOSED, so that the words are not articulated, and the sound is badly emitted.

The defect of this class of speakers has been spoken of as the *swallowing* of words. Those who have this fault to overcome, this practice of mumbling, should be required to follow the

loud exploding practice daily, until they can easily insert three of their fingers, one upon another, between their upper and lower teeth.

This may at first appear a difficult undertaking; but patient perseverance in the use of the jaws, producing loud explosive vowel sounds, will be found greatly to facilitate the desired end; and will furnish the best possible remedy for this very disagreeable fault. The practice enjoined may be made upon the Table of Elements, and continued advantageously through all the subsequent exercises for Articulation.

Some speakers keep the MOUTH OPEN while they speak; that is, the orifice of the mouth is too soon enlarged, and suffers the sound to escape before the syllables are formed. This gives rise to an effeminate and loose kind of speech, very objectionable and wholly devoid of dignity.

The correction of this defect lies in the most rigid practice of *forming the syllables further back in the mouth*, and in keeping the lips nearly closed until the moment of uttering a syllable. In this way the muscles of the mouth will be trained to a more careful and correct articulation. And although the effect of this practice will be a constrained and somewhat artificial manner for awhile, yet it is essential in such cases as are here alluded to, and constitutes the only remedy that will prove adequate to the cure of this defect.

NASALITY is a very common fault in speech, and affects unfavorably the *quality of voice*. It affects the manner, to a greater or less extent, of a far greater proportion of speakers than is commonly supposed. Perfect exemption from this pernicious fault is only to be attained by preserving a proper

attitude, and keeping the *head passages open and free*; and by watching with jealous care the character of every sound, particularly where the elements 'm' and 'n' are concerned.*

There is also a huskiness of voice, or *ASPIRATION*, which is unpleasant to the ear. The only remedy for this roughness is constant and careful practice in exploding. The *explosive* quality or intensity of the vowel sounds is in its nature diametrically opposite to the *aspiration* in question; and this property (the former) should be made to preponderate over the latter. The aspiration may be greatly diminished by watchful care in the utterance of each syllable.

† *HEAD TONES*. It is to be hoped that no student will reach this chapter in ignorance on this subject. For the object of the earliest lessons in exploding was to train the voice to the clear and full expression of † *CHEST tones*; and all tendency to the use of *head tones* (called by musicians *falsetto*), and, indeed, to other faults in uttering sound, should have been wholly overcome before the practice of exploding exercises was discontinued or remitted. Nevertheless it has been thought proper to specify in this chapter, under the head of *Quality of Voice*, precisely those faults, and to characterize and describe them thoroughly, which are susceptible of emendation or removal by legitimate and practical means.

* The habit of speaking in spectacles has been considered objectionable on account of the compression occasioned at the point of contact; a degree of nasality will be likely to ensue.

† These terms, *head* and *chest tones*, are not founded in science, nor strictly correct; but are usually employed to indicate well-known characters of voice.

CHAPTER XI.

GRACES OF DELIVERY.

THE RHETORICAL PAUSE—EVENNESS OF TONE—NATURE OF HEAVY OR ACCENTED SYLLABLES—QUANTITY—SHORT ACCENTED SYLLABLES—FORCE OF PERCUSSION—LIST OF WORDS ADAPTED TO THE DISPLAY OF QUANTITY—THE VANISH—ABRUPTNESS—TRANSITION.

AMONG the various arts by which the most effective utterance of language is acquired is the use of the RHETORICAL PAUSE.* This is the suspension of the voice before or after

* The renowned Garrick was eminently skillful in the use of these pauses. His unrivalled power over the minds of his audience is proverbial; and there is no doubt that among the arts by which he acquired it may be reckoned his judicious use of the rhetorical pause. A striking record of it may be found in the severe though expressive language of Sterne:—

“And how did Garrick speak the soliloquy last night?”

“Oh, against all rule, my lord. Most ungrammatically! Betwixt the substantive and the adjective, which should agree together in number, case, and gender, he made a breath thus—stopping as if the

important matter, in order to give it prominence, to call attention to it, to allow time to reflect upon it, or to leave it more strongly impressed on the mind. Much of the effect in reading depends upon the pauses which are introduced, and an essential art to be acquired is the judicious use of them. To excel in this requires the exercise of a cultivated taste and ear, as much as the management of inflections, the observance of measure, the transition of voice, the acceleration or retarding of rate, the display of contrast, or any other resources of graceful delivery, require it ; and the places and length of these pauses can only be determined by the exercise of such taste and judgment.

Another of these graces of a finished style, is a property called by Professor Barber **EVENNESS OF TONE**.

It is easier to understand what is meant by this expression, than to point out in few words wherein it particularly consists. But if we can give clear and intelligible directions for the avoidance of those faults and abuses which mar the agreeable utterance of language, we shall have taken a step towards the

point wanted settling ; and betwixt the nominative case, which your lordship knows should govern the verb, he suspended his voice in the epilogue, a dozen times, three seconds and three-fifths by a stop watch, my lord, each time."

"Admirable grammarian! But in suspending his voice was the sense suspended likewise? Did no expression of attitude or countenance fill up the chasm? Was the eye silent? Did you narrowly look?"

"I looked only at the stop watch, my lord."

"Excellent observer!"

acquisition of a chaste and impressive style of reading. And if we can afterwards teach the best use of the voice, and cultivate the ear to appropriate inflections, natural and easy transitions, and judicious pauses, we shall have overcome all obstacles to the attainment of this essential element of good reading, viz., *evenness of tone*.

Now, in order to secure such a result, the observance of the foregoing rules, and diligent practice of the exercises, have been enjoined, and should have already enabled the pupil to bring out his voice to advantage, to display its best tones, to command its resources with ease, and to apply them with economy and effect.* If this has been done, we are now prepared for the separate consideration of each kind of accented syllables.

NATURE OF HEAVY OR ACCENTED SYLLABLES.

Syllables have hitherto been spoken of as being either accented or unaccented; and it has been insisted on that those which are not to be accented should be uttered with their legitimate vowel distinctly audible, while in loudness they are to form a striking contrast with the accented ones.

Accented syllables are of two kinds generally; which may, for convenience, be designated by the terms long and short accented syllables. But there are syllables of such a nature as to participate, to a certain extent, in the peculiarities of each of these two kinds.

* Nec abest facundis gratia dictis.

QUANTITY.—Long syllables are such as are susceptible of quantity, and quantity means the prolongation or continuance of sound. Syllables containing the long vowel sounds are often eminently susceptible of quantity, as ‘angel,’ ‘holy,’ ‘hail.’ The first syllable in each of these words owes its quantity to the long vowel element. The first syllable in each of the words ‘fearless,’ ‘endless,’ ‘warning,’ ‘mournful,’ is susceptible of quantity by virtue of other considerations than the character of their vowel element.

Short syllables are accented by PERCUSSIVE FORCE. They are only to be uttered by an abrupt explosive effort, and cannot be said to be susceptible of quantity or extension. The first syllable in the words ‘habit,’ ‘battle,’ ‘temporal,’ ‘radical,’ is short, and cannot be prolonged with any show of propriety. Such syllables, then, are to be accented by the *force of percussion*.

The voice should now be exercised in the faculty of giving quantity; and for this purpose a list of words is subjoined, requiring the display of this element. The voice is to come out free and unobstructed from the chest, as low down as possible, and the sub-vowel sounds are to be given fully and slowly, so that the spelling of the words, as far as possible, shall be known to the ear by their clear and perfect articulation.

Day, age, eel, ooze, isle, thou, our, arm, warm, orb, aid, save, old, all, stars, call, home, hose, flow’d, air, star, war, prose, knoll, lull, one, burn, swell’d, wild, fair, plumed, there, praise, tears, turn, man, woe, gain, spire, rhyme, hail, world, aim, pure, dove, low, moved, times, wings, bear, scorn, doom, bale, flames, knows, nine, morn.

Words of similar construction to these are eminently susceptible of quantity, and require to be uttered with fullness and deliberation.

If the time occupied in the utterance of such syllables be compared with the duration of syllables like 'act,' 'put,' 'work,' 'blood,' 'bliss,' 'gift,' or with that of the first syllable in the words 'finish,' 'perish,' 'manage,' 'village,' 'mention,' a striking contrast must appear; and yet syllables of this latter kind may be strongly accented by the forcible and abrupt manner of striking them.

THE VANISH.—Much has been said by some writers, and justly, as it seems to me, on the beauty and effect of a distinctly marked vanish. The meaning of this is that, after the utterance of an accented syllable which is followed by a pause or suspension of voice, the sound of that syllable should be heard to die away, as it were, by a gradual and tapering process, until it is lost to the ear. This is in contradistinction to the short and abrupt ending which is common to fast reading. An example may be found in the following lines, taken from the opening of Shakspeare's Richard III.

“Now, is the winter of our discontent
Made glorious summer by this sun of York.”

Observe the vanish of the word 'Now;' after which, if properly spoken, the voice should be suspended for a moment, as well for the purpose of emphasis as to give opportunity properly to take up the unaccented vowel sound which follows; and, perhaps, not less than either, for the sake of this very

effect, viz., to display the fine delineation of the *vanish* upon the syllable 'now.'

ABRUPTNESS is one of the forms of FORCE; one of the modes of its application considered essential to the full expression of certain emotions. The syllables in our language which have been described as not susceptible of quantity, were said to furnish examples for the display of *the force of percussion*; and many passages might be quoted where a succession of monosyllables invite this species of emphasis. Observe the short percussive force in the following examples:—

“The string let fly,
Twang'd short and sharp, like the shrill swallow's cry.”

“When squadrons fainting paused—or stark and stiff,
Toppled to gulphy death, far down the cliff.”

“And bowl the round nave down the steep hill of heaven.”

The abruptness of the short accented syllables in these lines is well adapted to the sentiment of the language. It forms a striking contrast with the smooth flowing character of verses where long quantity is displayed.*

TRANSITION OF VOICE might likewise be here spoken of as constituting one of the beauties of agreeable speech; but as that subject belongs legitimately to Intonation, it will be treated in the Second Part.

* This property of language, as it properly belongs to rhythm, will come under particular consideration in the Third Part of this book, which is devoted to the subject of *Measure*.

CHAPTER XII.

PRONUNCIATION.

STANDARD OF PRONUNCIATION—ERRORS OF THE VULGAR—ERRORS OF THE
ERUDITE—CUSTOM—COMMON ERRORS CLASSIFIED—LIST OF WORDS IN COM-
MON USE, ACCENTUATED ACCORDING TO THE MOST APPROVED AUTHORITY.

THE word pronunciation, in its restricted sense, means simply the giving of accent or force to the right syllable of a word, and a certain breadth or closeness to the vowel sounds. Now in this narrow signification, it may be difficult to find a standard of pronunciation which the Philologist will readily accept.

As regards the determining of the accented syllable, there are many words in which no general agreement among scholars has ever been effected; and as to the more open or the closer sound of the vowels, as of 'a' in the words 'dance,' 'command,' &c., this is often merely a characteristic of localities, and therefore a *provincialism*. A disagreement on this may distinguish persons from different countries, or from distant parts of the same country; but can never furnish a criterion by which to judge of the erudition or the correctness of a speaker.

However this may be, it is certainly a desideratum that a standard of pronunciation be determined on, which should be recognised by scholars, taught in the schools, and receive the sanction of the erudite generally; and to this standard all who seek to express themselves with correctness and elegance should aspire.

But the word pronunciation has a broader meaning, and involves much more than is implied in the criticisms of those cavillers upon words, who, because they have learned the most acceptable accent of certain words often mispronounced, seem to think they have reached the ultima thule of erudition; while at the same time they have never commanded the first principles of the true pronunciation of the English language.

To these principles the whole of the first grand division of this book is devoted; and one who is not master of all that is taught therein, is in no wise qualified to criticise pronunciation.

It is comparatively an easy thing to keep informed of the changes gradually taking place in polished circles, as to the accent of words; and an acquaintance of six weeks' time, with the last edition of Webster or Worcester, will put any careful student beyond the danger of severe criticism in regard to accent. But it is quite another thing to avoid the thousand errors and abuses which mark the conversation of ninety-nine persons in every hundred all around us, in their daily, hourly intercourse.*

* Two scholars, both of them public speakers by profession, were commending and admiring the skill which observed a marked distinction between the sound of 'e' in 'perfect,' 'mercy,' &c., and the

There seems to be but little excuse for ignorance as to the correct accent of words in our language; for, by the aid of modern pronouncing dictionaries, and occasional intercourse with those who speak with care, one may easily acquire habits of general correctness, or at least avoid the vulgar errors which characterize the speech of the illiterate.

There is a class of errors peculiar to the ignorant, and which would never be likely to be made by persons familiar with other languages, or conversant with the etymology of their own. And there are also many words in common use among those esteemed well educated, which are mispronounced without apparent reason or excuse.

Those who are careless in this regard, will frequently deny the authority of one dictionary and refer you to another; on examining the other they will sometimes find doubt expressed, or latitude of option given; and on seeking that which is most approved or correct, they will usually adopt the form which they never used before. Thus virtually conceding the point that they had not *considered* or consulted before. Thoughtlessness is at the bottom of their errors.

Others, astonished to hear a new sound, will dispute its correctness without reference to any authority, saying that the

common sound of 'u' in 'murder,' so generally used for 'e.' They regarded the sound beautiful, and the distinction important. But neither of them took the pains to pronounce the conjunction 'and' correctly, either in reading or speaking; and they both said 'cummunion,' 'charuty,' 'currier,' and 'prais'im,' for 'communion,' 'charity,' 'career,' and 'praise him.'

authority which sanctions such a sound, stands self-condemned; and will stoutly maintain that no authority is equally valid with that of custom.

If such persons mean the custom of the vulgar, such authority will not furnish a suitable rule for those who seek to advance or improve. If the custom of the refined and the erudite is intended, this is, to a certain extent, the test to which the learning of scholars is to be submitted; that is, the study of our own language is first to be attended to; and the eminent orthoepists must be carefully read and compared; the true sounds of the various combinations of letters, according to the analogies of language, must be derived from such sources, and compared with the living authorities of the best speakers.

If, for instance, Worcester's dictionary shall be found to sanction the 'i' sound in the word 'either,' or should have left it unsettled, allowing both sounds to be correct, the 'ē' and the 'ī,' and if it should be shown that in the most refined circles of society, say in Washington or Boston, the sound of 'ī' were used, it would in this case be safe enough to give it the preference. Or if, on looking out the word 'wound,' it should be discovered that Dr. Walker had really preferred the 'ou' sound, as pronounced in the words 'found,' 'round,' &c., and that Dr. Webster had unhesitatingly given his sanction to this preference, discarding the sound of 'oo,' this would be sufficient to establish the correctness of the 'ou' sound. But if, after all efforts on the part of teachers and careful speakers for a number of years, to introduce or render fashionable this correct sound, it should prove but a fruitless attempt, the effort

would be abandoned as hopeless ; and such results have sometimes taken place.*

It would be very useful if the most common errors in pronunciation could be so classified and arranged as to exhibit them in order ; and still more to be desired is a law or principle by which one may know at once the most correct pronunciation of any word. But so fluctuating are the modes and fashions of speech, and high authorities are often so much at variance, that this last is perhaps impossible. Yet the different faults of pronunciation may be classified to some extent ; and tables of words may be so arranged as to show the various principles violated in common speech. But, since the table of elementary sounds exhibits the correct sound of each element, and the student may reasonably be supposed by this time to be perfectly familiar with them, and we have also shown the careless and indiscriminate use so frequently made of the cognates, the sub-vowels being employed for aspirates, and vice versâ (vide page 49), it may be sufficient here to mention the faults and abuses most frequently resulting from the want of reflection, and to finish the chapter with a list of words rightly accented, which are most frequently mispronounced.

It has been already stated that the broader or closer sound of

* It was at one time declared on high authority that the correct pronunciation of the word 'schism,' which occurs in the litany of the Church of England, requires the sound of 'k' (skism). The authority was not disputed ; but the officiating priests, wanting the courage to introduce so new and uncouth a word, agreed to resist any authority which should undertake to enforce it.

the vowel 'a'* is to be regarded in the light of a *provincialism*, and is in itself neither reprehensible nor praiseworthy; but

1. I have chosen to inculcate an intermediate sound between that of the vowel element in 'far' and that in 'hat;' but nearer to the latter in sound than to the former.

2. The particles 'a' and 'and' have been spoken of; they should have the sound ă, the fourth sound of 'a,' and be very lightly touched.

3. The words 'catch' and 'gather' in the mouths of careless speakers, often take the sound of short 'e,' as 'ketch,' 'gether.'

4. The 'a' is often slighted in the first syllable of words where it is unaccented; such as 'arrest,' 'career,' 'affect,' &c.

5. In many words terminating in 'ory,' as 'observatory,' 'laboratory,' 'derogatory,' and a long list besides, the 'o' is pronounced like 'a.' This fault is very common to old men; and the habit once formed, the ear soon becomes obtuse, and the error is perpetuated.

6. The substituting of 'u' for 'o' in unaccented syllables has been noticed before. 'Conceal,' 'connect,' 'compare,' sound better than 'cunnect,' 'cunceal,' and 'cumpare,' besides having the sanction of all high authorities. Even in accented syllables this error is sometimes committed, as in the words 'yonder' and 'beyond,' frequently pronounced 'yunder,' 'beyund.'

7. The unaccented 'i' should here be noticed; and the false obscure sound of 'u' or 'ur' should never be substituted for it. For practice for the correction of this defect the pupil is re-

* In words like 'dance,' 'grant,' 'trance,' 'France,' 'pant,' 'graft,' &c.

ferred to Exercise 6, and thence to test the effect upon the list of words immediately preceding the chapter on Combination of Consonant Elements.

8. The oo sound in 'bouquet' is often pronounced like ō: this is wrong.

9. The soft ū should be separated as much as possible, in pronouncing it, from the consonant preceding it; otherwise we have the corrupt sound 'ch,' which does not belong to it at all. 'Nature,' 'lecture,' 'intellectual,' may easily be pronounced rightly if the pupil will take the pains to finish the consonant sound before the 'u,' by separating the tip of the tongue from the roof of the mouth, and then commence the last syllable, as it were with the sound of 'y,' bringing the lips suddenly very nearly together. 'Nate-yure,' 'lect-yure,' &c. Dr. Webster labored to enforce this principle as being more elegant; but in the present day it is *indispensable*.

10. A corrupt and very offensive sound results from neglect of the 'r' in words where it is preceded by a vowel: such as the following, 'burn,' 'turn,' 'return,' 'avert,' 'concert,' 'discern,' &c. These words are often pronounced as if a 'y' or some faint vowel sound were substituted in the place of the 'r.'

Great care should be used to avoid this effeminate sound, by giving full force to the 'r,' and finishing its sound before adding the letter which follows.*

The beautiful word 'Orleans' is shamefully abused by thus

* This disagreeable fault pervades the schools to a very annoying extent. The cure, however, is not difficult. It consists in a vigorous practice upon lists of words constructed for the purpose.

slighting the 'r,' and accenting the e as if there were but two syllables, thus 'New Ullēens.' So with the 'r' in 'Cordelia,' and 'Cornelius,' often pronounced 'Kuddelia' 'Kunnelius.' The words 'record,' 'purport,' become 'reccud,' 'purput,' and a multitude of others similarly constructed suffer this most inharmonious curtailment.

11. An error of opposite nature is committed by those who give four syllables to 'imagery' and six to 'extraordinary.' The correct pronunciation is 'im-age-ry,' 'ex-tror-di-na-ry.'

12. Many persons sound the 't' in words where it should be silent, thus giving vocality to the second syllable of the words 'often,' 'listen,' 'soften,' 'hasten,' &c. Females who keep school are frequently addicted to this fault. It has a pedantic sound, and wants the sanction of correctness. Sometimes the word 'heaven' is likewise heard in two distinct syllables, as 'hea-vun.'

13. The participles 'buried,' 'carried,' 'hurried,' &c., are often by the same class of persons, uttered as having each three syllables, bu-ri-ed, &c.: this is wrong. The word 'parliament' should have but three, par-li-ment.

14. These latter corruptions are as objectionable as an analogous one relating to words ending with 'm' preceded by a consonant. Such are 'elm,' 'helm,' 'overwhelm,' 'prism,' 'deism,' 'atheism,' and many others; but this fault is chiefly confined to a more illiterate class, such as give but three syllables to 'usually,' as 'ushally.' Many such persons add a syllable to the word 'attacked,' or substitute 't' for 'k:' thus, 'attacted.'

15. There are some peculiarities which have generally

obtained, and yet of which it may at first glance seem doubtful whether they are to be considered as graces or abuses. In settling such questions we must be chiefly guided by the sphere in life, or the degree of erudition, enjoyed by those who have these peculiarities. If custom be adduced as a reason for adopting a mode of pronunciation not authorized by dictionaries, we have only to show that it is the custom of the erudite, the refined; and not that of the illiterate. Of this nature is a certain softening or intermixture of vowel sound on the letters g and k in certain positions. There are a few words where this seems decidedly an improvement, as 'guide,' 'garden,' 'guardian,' 'kind,' 'sky,' and some others. The custom has been almost universal among elegant speakers, and has obtained the sanction of refinement. But the strict propriety of such license may reasonably be doubted, especially as it is subject to be pushed to a ridiculous extent. For instance, those persons are not wanting in the dramatic world who apply this rule to the words 'cart,' 'carpet,' and many others where its sound is still more out of place, as 'kyarpet,' 'kyart;' carried to this excess it deserves no place among the *graces of speech*.*

16. The word 'conquer' is often heard on the stage as if it were spelled with a 'w' after the hard sound of the 'q.' Instead of 'conker,' it sounds like 'conkwer.' It is hardly necessary to say that this is wrong.

17. The word 'languor,' indeed, has such a sound, although we often hear it omitted in speech; thus, 'langor.'

In the word 'physiognomy' the full force of hard 'g' and

* Nomina honesta prætenduntur vitiis.—TAC.

that of the 'n' likewise should be heard, 'phys-i-og-no-my.' In the word 'poignant' the 'g' is not heard, 'poi-nant.'

18. Under No. 9 the impurity of the sound 'ch' introduced unnecessarily was dwelt upon. This false sound is frequently heard in the last syllable of the word 'covetous,' pronounced sometimes 'covetchous.' There is no excuse for this, as the spelling of the word does not even hint at it.

19. That the 'th' in the words 'fifth' and 'clothes' should be often slighted by persons speaking without care, is perhaps not much to be wondered at; but that any excuse for such a vulgarism should be founded upon learned authority, is certainly much to be regretted. Notwithstanding this, the latter corruption has crept into a modern dictionary of considerable importance, as an alternative; thus, 'clothes' or '*close*.' But it should be discarded as a remnant of barbarity.

20. Such impurities as are censured in Nos. 9 and 18 are also to be avoided in the words 'odi-ous,' not 'ojus,' 'Indian,' not 'Injun,' 'obe-di-ent' and 'audi-ence,' not 'obejent' nor 'aujence.'

21. In certain parts of New England the vowel element in words like 'door' takes a false sound, more like that of 'for;' that of 'your,' which should be 'oo,' has the sound of 'yore.' The number 'forty-four' is pronounced almost exactly the same in both parts as 'forty-for.' This is wrong.

22. 'First' takes the short sound 'fust,' and 'thirsty' sounds too much like 'thusty.'

23. In more southern latitudes the 'ar' in 'barn' has a sound more nearly resembling 'or,' and 'Charles' sounds like 'Chawles.'

24. Where two consonants come together in a word, one of them is often slighted or wholly passed over, as the 'n' in the word 'government,' the 'c' in 'Arctic,' the 'w' after 'k' in 'awkward.' The word 'only' is by many persons pronounced so that the l is scarcely audible, and it sounds like 'ony.'

25. Where a consonant is doubled in the middle of a word, a doubt seems to exist in the minds of many how they should pronounce it; and from the misty and confused sound often heard in the pronunciation of such words as 'suggest,' 'succinct,' 'flaccid,' &c., I judge the following explanation to be needed in regard to them: The first 'g' in 'suggest' coming after 'u' requires the hard sound as in 'sugar;' but the second 'g' coming before 'e' takes the soft sound as in 'gesture,' 'general,' 'gerund,' &c. In 'succinct' and 'flaccid' the first 'c' is hard like 'k,' and the second soft like 's,' as in the words 'accent,' 'eccentric,' 'occident,' &c. This is true of the words cited, but is not, however, an invariable rule applicable to all double consonants, for sometimes the repeated consonant is hard in both instances, as the two 'c's and the two 'g's in the following words 'acclimate,' 'aggravate,' 'occult,' 'occasion,' 'niggardly,' &c. In the word 'exaggerate' it is soft in both instances.

26. The word 'irrefragable' is subject to sad misusage even in the mouth of the educated. The 'g' before 'a' is always hard;* and when pronounced soft it gives the impression of ignorance in spelling, for if the 'a' were changed to 'i,' 'g'

* The only exception to this rule, as far as I know, is in the old word 'gaol,' now almost obsolete, or wholly superseded by 'jail.'

would have the soft sound. The accent of this word may be a subject of doubt, as it is by some orthoepists placed upon the second, and by others upon the third syllable; but the correct sound of the 'g' cannot be doubted by any one who is at all conversant with the principles of the English language.

27. The beauty of language is sacrificed by omitting the sound of 'h' unaccented, in phrases such as 'pull him out,' 'take his arm,' spoken frequently as if written 'pullim out,' 'takis arm.'

28. It is an impurity of speech to run together the consonant at the end of a vowel with 'y' at the beginning of the next one, as in the phrases, 'not yet,' 'don't you go,' 'did you or did you not;' frequently spoken as 'no chet,' 'don choo go,' 'dijoo or dijoo not,' &c. 'Front-door' sometimes sounds like 'frundoor,' 'cut down' like 'cud down.'

As to the question whether the long or the short vowel sound be preferable on the accented syllable in words like 'heroine,' 'prelate,' 'prebendary,' 'presage,' and many others of similar construction, it may be answered that neither sound should be looked upon as an error. Prēlate is correct, and prĕlate is not less so; but there is a fluctuation in the fashion, as well in regard to pronunciation as in other things, even among those who are sticklers for the right way. And, to conform to the most approved usage of the day, I have no hesitation in choosing the short sound of the vowel, hĕroine, prĕlate, prĕbendary, &c. This conforms to the most accepted pronunciation in a multitude of words with different accented vowels, such as pĕageant, trĭbune, nĕtional, rĕtional, rĕdolent, pĕtent, prĭvacy, ĭsolate, dĭnasty, dĭlatory, prĕsage, and many others.

But when it is considered that but a small portion of the faults and imperfections of common speech have been noticed in the above category, it will perhaps appear that the exercises which commence these instructions are of some value. I know of no efficient remedy for all these errors and abuses but the diligent and persevering use of such exercises.

This chapter and the subject of Pronunciation will be concluded with a list of words, most of them in common daily use, which are frequently mispronounced by persons of considerable pretensions to learning. They are accentuated according to what the author esteems the most approved and correct modern usage.

Ac'cessory	Commend'able	Des'ultory
Acceli'mated	Com'parable	Dioc'esan <i>or</i>
Ad'mirable	Compen'sate	Di'ocesan
Adult'	Compla'cent	Di'vers
Advertise'	Com'plaisant	Di'verse, <i>adj.</i>
Al'abaster	Com'promise	Ener'vate
Ally'	Condo'lence	Ener'vated
Al'ternate, <i>v.</i>	Conjure'	Epit'ome
Ame'nable	Con'jure (kun)	Ep'ilepsy
Antip'odes	Consis'tory	Er'udite
Ar'abic	Consum'mate	Essay'ist
Bellig'erent	Con'versant	Exacer'bate
Camel'opard	Deco'rous	Ex'cretory
Cel'ibacy	Demon'strate	Ex'cretive
Char'acterize	Demoni'acal	Ex'emplary
Coadju'tor	Des'ignate	Ex'orcise

Ex'quisite	Inter'polate	Post'humous
Extir'pate	In'ventory	Prece'dence
Hori'zon	Irrep'utable	Pre'cedent
Hercu'lean	Irrep'arable	Presag'ing
Il'lative	Lam'entable	Pro'tean
Illic'it	Leg'islative	Prot'estant
Illu'sory	Lieuten'ant	Pur'porting
Illus'trate	Metamor'phosis	Remed'iless
Im'becile	Ob'ligatory	Rep'ertory
Importune'	Or'deal	Red'olent
Indeco'rous	Or'ison	Res'pited
In'fantile	Or'thoepy	Ret'ina
Inim'ical	Par'tisan	Trav'erse
Inconso'lable	Per'emptory	Trav'esting
Inqui'ry	Plat'ina	Va'riegated
In'teresting	Plebe'ian	

PART II.

I N T O N A T I O N .



CHAPTER I.

INFLECTION—PITCH—CADENCES.

RULE FOR ASCERTAINING KEY-NOTE OR NATURAL PITCH OF VOICE.

INTONATION is the term used to cover the whole ground of what relates to the *song* or *melody* of language. Under this general heading we are to consider the subjects of PITCH, INFLECTION, and CADENCES.

PITCH, abstractly considered, means elevation or depression of voice, as referred to the musical scale.

INFLECTION is the change of pitch which takes place in the utterance of a single syllable; and the CADENCE involves a change affecting both pitch and inflection.

The subject of Intonation being to some minds exceedingly difficult of apprehension, it will be necessary to render it as

simple or as intelligible as possible, by a separate consideration of pitch and inflection.

We use the term Pitch as applicable to the *general tone of voice in which a discourse or a paragraph is read*; and the elevation or depression of this pitch is determined by referring this average tone, to the scale of music; the note there, which most nearly corresponds to it, will indicate the pitch of voice in which the language is read.

There is a note of music for every one's voice, to which it will more nearly correspond in free and natural utterance, than to any other note in the scale. This note, which may be called the key-note of the particular voice, is somewhere intermediate between the extremes of elevation and depression of which that voice is capable.

He who regards correctness of pitch should endeavor, as early as possible in his practice, to ascertain where this average pitch or key-note is. There can be no difficulty in this, if he can practically separate his idea of pitch from that of inflection, and if he speak naturally and easily to himself.

If, from any cause, he has been in the habit of speaking in too high or too low a pitch of voice, he should form a new habit, by cultivating the pitch which to him would be a medium sound, between the extremes of the compass of his own voice. He will soon find his ease in speaking much increased, and at the same time the melody of his utterance will be improved.

The key-note, or pitch of voice, upon which a composition is spoken or read, is more easily determined by a listener in an adjoining room, than by one present with the speaker;

because the latter will be likely to be puzzled or misled by the numerous *inflections** made upon syllables.

The caution necessary to be observed in regard to pitch is, that a medium pitch of voice will be found most suitable for the greatest proportion of a discourse.

If the voice be pitched too high in the commencement of a speech, it is probable that in elevating it still more, for the expression of emotion, there will either be a breach of the legitimate vocal sound, or at best an unevenness which would be avoided by starting from a lower pitch. Whereas, if, on the other hand, the voice be pitched too low in the beginning, there will scarcely be room for making the cadences in a clear and audible manner.

Another objection to a low pitch of voice is, that it has a tendency to lull an audience; and in its nature it is lacking in the brilliancy and force which belong to a higher one.

Persons whose voices are not under the discipline of habitual daily training or constant use, should try the voice in advance, in the place where they are to read a lecture or a speech, in order to determine the proper pitch, and thus avoid the necessity of a change after having commenced before the audience.

* These inflections do really, for the time being, carry the voice to a different pitch strictly speaking; and, therefore, to one unaccustomed to nice estimates of sound, or measures of elevation, it is not easy to determine the pitch of one's voice who is reading so near him that all the inflections can produce their effect on the ear. But in an adjoining apartment these inflections will not be so audible as to impair the general wholeness of the tone.

CHAPTER II.

CADENCE.

BY CADENCE is meant that fall or declension of voice which takes place at the close of a sentence. In effecting a proper and agreeable cadence, the voice should fall gradually; one *degree* or *tone* in music on each of the last two or three syllables. The most perfect cadence is considered to be that of three syllables.

“And move the stones of Rome to rise in *mutiny*.”

This is a common cadence, and very conclusive.

But the cadence is not always made upon three syllables. This depends in part upon the construction of the language towards the close, and sometimes upon the circumstance of emphatic syllables or unusual accent to be applied near the end of the verse. In the following passage the cadence of two syllables furnishes a good close.

“Lives, adores, and reigns
In cloudless knowledge, purity, and bliss.”

The cadence in the next line is made wholly upon the last syllable.

“The God of Heaven *reigns*.”

There is yet another effect or property in language, where intonation is concerned, which is regarded by Dr. Rush as a very full and conclusive cadence. It is where the final close is in a manner anticipated by the falling of the voice upon some syllable preceding, and at no very great distance. As in the lines

“Such honors Ilion to her lover paid,
And peaceful *slept*, the mighty Hector’s shade.”

On the word ‘slept,’ the voice is dropped through an interval about corresponding to a *third*.* This may be considered, by some persons, as really no cadence; but it is easily seen to be connected with the close, and seems to give notice of its approach.

It is a practical caution of great value, that the cadence of a sentence should never be made so low as to render the last syllable inaudible. It was said above that too low a *pitch* is to be shunned, on account of the cadences, where the voice is in danger of being lost on the last syllable or syllables.

* A musical interval consisting of two degrees or notes.

CHAPTER III.

INFLECTION.

DISCRETE AND CONCRETE INTERVALS—MEASURE OF INFLECTIONS.

It has been said that the term *inflection* is used to indicate *the change of pitch* in the voice *upon a single syllable*; the course of the voice, whether upward or downward, considered with reference to the musical scale.

The rising and falling inflections are spoken of by most writers as if every reader could distinguish between them; but this is by no means the case. In order that the common ear may be able to determine at once the character of inflections, they must be made very wide. And this explains or accounts for a very common fault in the reading of schoolmasters, viz., that their inflections are too wide.* They rely too much upon emphasis to express the meaning of language.

The result of much experience has convinced me that few besides critics, and those possessed of a highly discriminating

* This subject will be noticed more fully under Emphasis.

ear, are able to determine at once the course of any inflected syllable, unless it be *widely* inflected.

Let us enter upon this subject, then, with the statement that a syllable must be inflected either upward or downward, or it is a *monotone*, and becomes a musical note.

A note in music is a discrete sound, (from 'dis' and 'cerno', to separate;) it is separate from the other notes of the scale. A spoken syllable, being inflected, is a concrete sound, (from 'con' and 'cresco,' to grow together;) it goes into the other notes, changes its place on the scale, and the degree of this change can only be measured by the intervals of the scale. Now, to arrest the sound of a spoken syllable, and to measure it, so as to determine the musical interval corresponding to it, is not an easy undertaking. If the student shall succeed thoroughly to discriminate between a *close inflection* and a *wide one*, and shall practically apply his knowledge on this subject to the reading and speaking of language, it is enough to expect of those for whose use chiefly this book is intended. And it is maintained by the greater number of teachers that no further practical benefit can be derived from the particular application of definite musical intervals to inflections of voice in reading.*

* It is not necessary to discuss this question here, but it may be remarked that however unprepared may be the educational world to avail itself of the revelations of science, this circumstance is no excuse for a teacher who shall pretend to ignore that to which he is indebted for any of his success in teaching a difficult art; nor is it right to speak obscurely of any theory or fact of which the practical

It is not expecting too much of the students of this book to require that *all* shall learn to discriminate between an *upward* and a *downward* inflection; and also shall have a clear idea of the distinction between a *close* and a *wide* intonation. The former, a close intonation, is where the voice is inflected slightly upon syllables; and such inflections are represented by the smaller intervals of the musical scale: and the latter, a wide inflection, is where the voice is widely inflected upon syllables; and these inflections are represented by the greater musical intervals. Any exercises for articulation may be used to exemplify the subject of inflection. But let the simple sound of a vowel element be first used. Most school boys probably know that in asking a simple question the voice is usually supposed to be inflected upwards; and that in effecting a close at a period a downward inflection is used.

Then let the teacher repeat the vowel sound of long *ā* with each inflection, upward and downward, *á*, *à*. If the sounds

use and advantage are clearly demonstrable, although not yet generally recognised by the world. No person having a musical ear, and any scientific acquaintance with the human voice, can dispute the soundness and reality of Dr. Rush's theory of inflection; but it may be a question how far it is advisable to carry the strict measurement of intervals into a work of this kind. We therefore remark, that although some of the musical intervals may be spoken of as applicable to the expression of certain emotions, or suitable to particular words or syllables, yet it is not expected that the indicated intervals will be accurately measured, or certainly recognized by every student; and yet a musician may satisfy himself of their applicability with very little trouble.

be not widely inflected, and the pupil doubt as to their direction or character, then they must be repeated with still wider inflections, until their nature shall become familiar. If now the pupil find it difficult to determine by the ear the nature of inflections not strongly marked, and if the same syllables widely inflected shall be easily distinguishable by him, he already knows the distinction between a wide and a close intonation; and this is much, in a practical point of view. We then inform him that the one, a wide intonation, is proper and necessary for dramatic passages where violent emotion is expressed; and that the other, a close intonation, should be applied to simple narrative and all unimpassioned expression.* But for the benefit of such as would learn to estimate the measure of inflections by referring them to the musical scale according to the principles of Dr. Rush, let us refer to the definition of concrete and discrete sounds. The difficulty of arresting and measuring a *concrete* interval is greater than that of estimating a *discrete* one, and this is owing to the fact that the point where a concrete sound ends is not at first easy of detection; whereas, the difference in *radical pitch*,† between two syllables (which is the measure of a discrete interval), is more easily estimated. For the radical pitch of a short syllable is not difficult to determine, as the voice does not dwell upon such syllable long enough for inflection; and not being inflected, becomes discrete to a certain extent, and therefore

* See Emphasis, on page 113.

† The radical pitch of a syllable is the pitch of the prominent sound of that syllable.

a musical note, or so much like one as to be easily referred to the scale. If we take, for instance, a word composed of two short syllables, as 'hiccup,' the interval between the note, or radical pitch of the first syllable of this word, and that of the second, is easily computed; whether it be spoken as a *second*, a *third*, or a *fifth*. Whereas, if it were required to measure the inflection on the word Christ in the sentence 'Is not this the Christ?' it might not be so easy to do it. But in order to ascertain the interval as nearly as may be, let the word be repeated several times with the same inflection; observe well the note of the radical or first part of the utterance, and compare it with the last audible sound of the syllable; the musical interval most nearly corresponding to the difference between the two, will be the measure of the inflection.

CHAPTER IV.

THE INTERVALS OF THE MUSICAL SCALE.

THEIR APPLICATION AND SIGNIFICATION—CLOSE INTONATION—WIDE INTONATION—NOTATION OF INFLECTION—EXAMPLES OF PASSAGES MARKED FOR INFLECTION—EXCELLENT ILLUSTRATION FROM SCRIPTURE—MEASURE OF INFLECTIONS SOMEWHAT PRECARIOUS—NO UNALTERABLE PRESCRIPTION OF INTERVALS POSSIBLE.

THE musical intervals chiefly made use of in measuring the inflections of the voice, are the semitone, the second, the third, fourth, fifth, and octave.

The effect of the *semitone* is to give a plaintive character to the reading. It is therefore suited to pathetic subjects, and to the expression of tender emotions.

The interval of the *second* is that which is constantly employed in the natural inflection of the voice upon all syllables in the easy, unimpassioned utterance of language.

The inflection used naturally in asking a simple question is such as would be represented by the interval of a *third*.

If a question be asked, or an assertion be made with great energy or emphasis, the accented syllable will be inflected so as to be measured by a fifth, or even the *octave*, when the strongest emphasis is given.

With the aid of these directions, and a nicely discriminating ear, it is to be hoped the student may succeed in recognizing the intervals indicated for the inflection of the syllables in the examples which follow; and certainly the general practical distinctions above pointed out, between the upward and downward inflections, and between wide and close intonation, must be apparent and intelligible to all.*

And with this knowledge, those who would not undertake to compute the measure of an inflection, may avoid gross faults or errors of intonation; unless they resist all that is natural and easy, and seek to produce some striking and extraordinary effects; in which case they will be likely to hit upon eccentricities and fall into errors, rather than to keep within the bounds of simplicity and good taste.

In the examples which will be quoted to show the different inflections, it is not intended to assume that the readings indicated are the only ones which can be accepted; but simply that such would be proper and warrantable, and seem to be free from objections. In some instances the inflections are the same as those marked by Dr. Rush, and some also by other

* But it should not be inferred from this, that correct inflection and smooth and agreeable intonation are so easy in practice, as to be acquired without much watchful attention and study under a judicious master.

masters. Before the student shall attempt to identify the intervals attaching to the inflections marked for the quotations that follow, he should exercise his voice upon the close inflections, upon different pitches, in order to avoid all errors arising from pitch. A syllable may be pitched high and inflected downwards, or it may be pitched low and inflected upwards. A very good exercise where pitch and inflection are both concerned, may be found in the following verses quoted by Professor Barber and properly inflected by him:—

- No. 1. “Are they *Hebrews*? So am I.
 2. Are they *Israelites*? So am I.
 3. Are they the seed of *Abraham*? So am I.
 4. Are they ministers of *Christ*? I am more.”

In number one the inflected syllable rises both discretely and concretely. That is, it rises in pitch and is inflected upwards. In number two it falls discretely, and rises concretely. In number three it falls concretely; and in number four it rises higher than the last discretely, and falls concretely with stress. Barber has not given the intervals to be applied to these inflections; but I should not think a better reading could be given than would result from the following appropriation of intervals.

On number one, the *third*; on number two, the fourth; on number three, the downward *third*; on number four, the *fifth*.

“*Back* to thy punishment, *False* fugitive, and to thy speed add wings!” The syllables ‘back’ and ‘pun’ are instances of

the rising and falling fifth respectively. So are also the syllables 'false' and 'fu:.' but these last are spoken upon a different pitch, being lower than the former. "*What! looked he frowningly?*" *The rising third.* "If I ascend unto *Heaven*, thou art there; if I make my bed in *Hell*, behold, thou art there; if I take the wings of the morning, and dwell in the uttermost parts of the sea, even *there* shall thy hand lead me, and thy right hand shall hold me." The first word marked in italics in this example may be given with the downward *third*, the next with the *fifth*, and the climax may be completed upon the word *there* by the intense form of the downward slide, viz. the octave.

"And Nathan said unto David, *Thou* art the man." (Downward fifth.)

"I am amazed, yes, my Lords, I am amazed at his Grace's speech." (Downward third.)

The instances thus far given are chiefly those used by Professor Barber, and I have selected them because they seem to me to be inflected with judgment. The quotations which he has inflected less judiciously, or where I fail to recognize the propriety of their inflections, I omit; not doubting, however, that he could read them with striking effect, and display the intervals according to his notation.

The upward and downward inflections have both been illustrated; but it remains to speak of the circumflex, which is a combination of the two upon one syllable, or sometimes a succession of the two upon a word of several (two or more) syllables.

The CIRCUMFLEX is employed for the purpose of giving a very marked accent, and is very expressive of certain emotions, as scorn or derision: it is often contemptuous, satirical, and insinuates more than is spoken.

“’Tis base and poor, unworthy of a *mân*,
To forge a scroll so villainous and base,
And mark it with a noble lady’s name.”

The circumflex may be used with effect upon the word ‘man’ in the quotation.

“How like a *fawning* publican he looks!
I hate him, for he is a Christian.”

The circumflex or *wave* is advantageously exhibited on the first syllable of the word ‘fawning.’ Again, Shylock says, “What should I say to you? Should I not say, hath a *dog* money? Is it possible a *cur* can lend three thousand ducats?” Here the circumflex is used with great effect upon the syllables ‘dog’ and ‘cur.’ A wide inflection also, as that of the *fifth*, or even an octave, may be made upon the last, without extravagance.

“Oh! methought what pain it was to *drown*!” (The fall of a *downward third* upon ‘drown.’) “Has war trod o’er them with his foot of *fire*?” (Upward third.) “*Down*, soothless insulter, I trust not the tale!” (*Downward fifth* on the first syllable)

“Better to *reign* in *hell* than *serve* in *heaven*.”

This is a sentence where the upward and downward inflec-

tions are used twice. The difference is in the pitch. If the same general pitch be preserved throughout the line, then the word 'serve' should have the circumflex, which will mark the emphasis sufficiently. It would be easy to continue making many pages of quotations, and marking the emphasis, and indicating by conventional characters the upward and downward inflections, and even prescribing the measure of the inflections by the appropriate intervals, so as to give readings which would be free from objections, and indeed perfectly correct and elegant. But it would not be possible to say that these very passages might not be read effectively and elegantly with inflections and intervals very different, and in some cases perhaps diametrically opposite to those prescribed.*

Hence it follows, that the pupil is not to be guided solely by the particular taste or fancy of any master in these respects. And I can most confidently add, that any pupil who shall have thoroughly mastered all the resources hitherto inculcated in this work, ought to be competent to inflect and emphasize with judgment and taste; and need not fear to differ from any prescribed inflection which does not accord with his idea of good reading.

If he have not by this time developed a taste of his own, it is to be feared that he has been superficial in his study, or that he lacks the natural ear which would qualify him to produce a harmonious reading of the English language.

* This is the reason why I have not marked my exercises for reading with inflection, as many masters have done. I choose to do it with a pencil when necessary, and not to bewilder the pupil at all with marks where he would not be likely to require any hints.

CHAPTER V.

EMPHASIS.

ERRONEOUS VIEWS OF EMPHASIS—INFLECTION A MEANS OF EMPHASIS—TOO FREQUENT EMPHASIS OBJECTIONABLE, AS DESTROYING THE HARMONY OF LANGUAGE—A RETURNING MELODY TO BE AVOIDED—DIATONIC MELODY OF SPEECH.

BEFORE dismissing the subject of Inflection, it may be well to consider the object of these inflections a little more specifically, and to present some views on the subject of *emphasis*, for which they are designed.

Many teachers commence their instructions with the subject of emphasis, and finish with the same. And it is moreover with them the emphasis of Inflection, and no other kind; according to their view nothing else is required but to show by the manner of laying stress upon words, even in the simplest sentence, just what particular shade of meaning the author intended to convey. And for this purpose they apply force to every significant word in a sentence.

Now it is true that the legitimate object of emphasis is to

bring out the full meaning of language, to expose to view the nicest shades of thought which seem to have existed in the author's mind. But let it also be remembered that in many cases this is all very apparent without any emphasis at all; and that there are also other means of giving emphasis to language than by wide inflections. Too frequent vocal stress is tedious to the ear, besides defeating the legitimate object of emphasis, which should be to *distinguish* the most important words in a sentence, and to make them prominent.

Those who use this frequent and very marked emphasis, are apt to destroy the harmonious effect of reading by the reiteration of the same inflection and the return of the same melody. Something must be left to the intrinsic value of language, the inherent force that it has. Such a language as ours, so fertile in words expressive of almost every shade of meaning, must be partly relied upon in its simple utterance; and its melody and rhythm are both materially injured by the hammering process of giving stress to every other syllable in a sentence. The beauty and best effect of language is sadly marred by a certain air of conceit imparted to a reading when the even flow of utterance is too much interrupted by marked inflections.* In the exciting scenes of tragedy, where the

* The giving marked emphasis to every word in a sentence which will possibly admit it, is inexcusable in a language like ours. Some of the Eastern dialects require more inflection than our tongue, because they contain words which are variously inflected, and have a different signification for each inflection. I have heard two learned divines gravely debating the question whether the negative in the

emotions are supposed to be varied, and where the language is violent, there is need of strong and varied emphasis. This is to be produced by wide inflections, by vast contrasts as to loudness or intensity of voice, by protracted pauses, by change of rate (or rapidity), by abruptness, quantity, by aspiration, altered pitch, &c. Now, although for correctness and effect in the utterance of such passages, much skill and judgment are required, yet I hesitate not to assert, that the perfection of reading in the plain or simple melody, called by Dr. Rush the **DIATONIC MELODY OF SPEECH**, is a still more rare accomplishment than that of producing effect upon high-wrought passages of tragedy. And I have found it easier to inculcate a good rendering of strongly-marked passages, than to form those habits of correctness in the utterance of plain and unimpassioned speech which display at once the beauty of language and the art of judicious reading. To read in such a manner as to be able to dispense with extravagant inflection or rare efforts of emphasis, supposes perfect command of the voice, a nice ear, and cultivated taste; but without these, the reader who shall hope to produce effect by means of skill in contrast and emphasis, will be in imminent danger of becoming a ranter, and his simple melody will most assuredly be a failure.

Decalogue should be emphasized or not, as “Thou shalt *not* bear false witness,” and “Thou shalt do *no* murder.” These are puerilities beneath notice when the question relates to the prominence of the sentiment. If such questions do come up, they should be decided only on the ground of *harmony*. They belong to considerations of rhythm; and will be amply treated under the head of *Measure*.

CHAPTER VI.

TRANSITION OF VOICE.

PARENTHESIS—PASSAGE FROM “RICHARD II.” MARKED FOR INFLECTION.

BY *transition* merely change of pitch is meant, and this is often of great utility both in reading and speaking. Any tolerably good reader will perceive the propriety of entering upon a new paragraph with an altered pitch of voice. Or, where the train of thought is interrupted by a new idea, the speaker would most naturally give some indication of such change by lowering or perhaps elevating the voice after a slight pause at the end of a sentence. Parenthetical clauses are always to be uttered in an undertone, and frequently with increased rapidity; and on the stage, matter which is to be heard by the audience, but not intended for the ear of parties in the dialogue, may often be most advantageously spoken in a pitch much lower than the general key-note; and from this circumstance requires to be uttered with great force, involving much of the *aspirated* or whispered tone; otherwise it might be lost to the audience from the low pitch

which it requires. The following passage will furnish a good example for transition. It is from "Richard II.," where the Duchess is describing the entrance of Richard into London :—

"Men's eyes

Did *scowl* on Richard ; no man cried ' God save him.'
 No joyful tongue gave him his welcome home ;
 But dust was thrown upon his sacred head ;
 Which with such gentle sorrow he shook off—
 His face still combating with tears and smiles—
 The badges of his grief and patience—
 That had not God, for some strong purpose, *steel'd*
 The hearts of men, they must perforce have melted,
 And barbarism itself have pitied him."

This passage admits of considerable variety of pitch. On the word 'scowl' the *downward third* may be effectively applied with a well marked vanish.* The four lines ending with the words 'shook off' should be uttered with much evenness and a constant play of the semitone ; the next two lines in a pitch rather lower, being parenthetical ; 'That had not God,' &c., as far as the word 'steel'd,' should be read at an increased *rate of voice*, and in pitch still lower ; the word 'steel'd' takes a rise of note, the word 'melted,' a downward inflection ; the syllable 'self' in the last line has a high pitch with downward inflection, and is followed by a slight suspension of voice before the cadence.

* See the analysis of syllables, pages 31 and 46.

CHAPTER VII.

THE STAGE WHISPER.

QUOTATIONS FROM "TWELFTH NIGHT," FOR PRACTICE UPON STAGE WHISPER.

A SPECIMEN of the *aside talk* above spoken of, we may take from the "Twelfth Night," and from the scene where Malvolio supposes himself beloved by the Countess Olivia, and thinks aloud on the stage; Sir Toby, Sir Andrew, and Fabian being concealed in a box tree.

MALVOLIO. 'Tis but fortune; all is fortune. Maria once told me, she did affect me: and I have heard herself come thus near, that, should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect, than any one else that follows her. What should I think on't?

SIR TOBY (*aside*). *Here's an overweening rogue!**

FABIAN. *O peace! Contemplation makes a rare turkey-cock of him; how he jets under his advanced plumes!*

* All that is printed in italics is *aside talk*, not supposed to be heard by Malvolio.

SIR ANDREW. *'Slight! I could so beat the rogue:—*

SIR T. *Peace, I say.*

MALVOLIO. To be Count Malvolio;—

SIR T. *Ah, rogue!*

SIR ANDREW. *Pistol him, pistol him.*

SIR T. *Peace, peace!*

MALVOLIO. There is example for't; the lady of the strachy married the yeoman of the wardrobe.

SIR ANDREW. *Fie on him, Jezebel!*

FABIAN. *O, peace! now he's deeply in; look, how imagination blows him.*

MALVOLIO. Having been three months married to her, sitting in my state,—

SIR T. *O, for a stonebow, to hit him in the eye!*

MALVOLIO. Calling my officers about me, in my branched velvet gown; having come from a day-bed, where I left Olivia sleeping.

SIR T. *Fire and brimstone!*

FABIAN. *O, peace, peace.*

MALVOLIO. And then to have the humor of state: and after a demure travel of regard—telling them, I know my place, as I would they should do theirs,—to ask for my kinsman Toby:

SIR T. *Bolts and shackles!*

FABIAN. *O, peace, peace, peace! now, now.*

MALVOLIO. Seven of my people, with an obedient start, make out for him: I frown the while; and, perchance, wind up my watch, or play with some rich jewel. Toby approaches; court'sies there to me:

SIR T. *Shall this fellow live?*

FABIAN. *Though our silence be drawn from us with cars, yet peace.*

MALVOLIO. I extend my hand to him thus, quenching my familiar smile with an austere regard of control : &c.

The whole dialogue, with the exception of Malvolio's part, is to be spoken somewhat lower than his soliloquy, and will therefore often require an aspirated utterance like a forced whisper, in order to render it audible.

Many other good examples might easily be added ; but the student can select them for himself from the plays of Shakspeare or other dramatists. The one here given will serve for practice, if any one should desire to exercise his voice upon the *stage whisper*, as it is sometimes called.

PART III.

MEASURE OF SPEECH.



CHAPTER I.

PRELIMINARY CONSIDERATIONS INTRODUCTORY TO THE SUBJECT OF MEASURE.

POWER OF APPRECIATING RHYTHM—MONOSYLLABIC PROPERTY OF THE ENGLISH LANGUAGE—CLASSICAL TERMS—BEAUTY—THE ANGLO-SAXON ELEMENT—STRENGTH—REQUISITES FOR A MODEL STYLE OF COMPOSITION—PERTINENT QUOTATION FROM “MACBETH.”

BEFORE entering upon the “modus operandi” in inculcating a knowledge of Measure, I must advert to the vast difference which seems to exist in different persons as to the power of appreciating harmonious sentences.

It would furnish an interesting subject for philosophical inquiry, to ascertain how far such difference in appreciating sound, or in enjoying rhythm, depends upon physical organization, and how far upon culture. But it is perfectly well known that many persons supposed to have no ear for music, are yet able to distinguish between a harmonious arrangement of words

and syllables, and a style of writing where the laws of measure and rhythmical arrangement are constantly violated.

The question has been asked by unmusical persons, after listening to a speaker whose sentences are harmonious, and periods symmetrical and well-balanced, whether the speaker was reciting poetry or reading prose. This proves that the querist had an ear to perceive rhythmical effect.

If there be persons whose ear could detect no such property in language, it is probable that the study of measure would be unprofitable to them; and the beauties of rhythm might be to such, as a sealed fountain. When we commence an investigation of the philosophy of Measure, we shall be referred to considerations of the analysis of language, and the nature of syllables; which are, as we have already learned, either accented or unaccented. We shall find that *accented* syllables are so dispersed throughout language as to constitute the first members of measures, of which measures the intervening light or unaccented syllables between the heavy ones, are the second members. That every accented syllable requires a new impulse or effort of voice in its utterance. Now, if a considerable number of these heavy syllables in succession, be followed each by one light syllable, or by two light syllables, it is evident we shall have an uniformity in measure which must have its effect upon the ear. As in the following line,

“Mōrtāl | Nātūre | lifts hēr | chāngefūl | fōrm.”

This, to be sure, is verse. But the same movement of the rhythm may occur in prose composition, as in the following:

“Where the | bones of | forty | thousand | persons | bleached the | ground.”

Two members in each measure; the first member a heavy, and the other a light syllable.

Observe the rhythmic property of the following sentence :

“Seizing the | dangerous | weapon that | lay on the | floor at the | time.”

This is the movement of *three* syllables, and gives us a succession of dactyles.

But, suppose these intervening light or unaccented syllables to be wanting, and merely a succession of monosyllables to occur, each of course requiring accent; the voice in this case is necessarily suspended after each, a new impetus being required for each accented syllable, thus—

Man, | beast, | bird, | fish, and | every | creeping | thing.

The first three measures of this line consist of accented *monosyllables*, and each is followed by a slight suspension of voice; the time which is given to the suspension in these measures being filled up in the following measures by the unaccented syllables respectively in each, and as much time being occupied by one measure as by another.

The rhythmic movement of such a line suggests a very different feature in our language from the regular and flowing nature of the dactyles in the preceding example.

The monosyllabic character of the English language is due to the Anglo-Saxon element, and it is mainly this which gives

it strength; while the *classical terms*, or words derived from the Greek and Latin, are usually polysyllables, and constitute the harmonious, flowing character of sentences.

Observe the contrast of the two forms of expression which follow; of which the meaning is identical:—

“The thing has not life enough to keep it sweet.”

“The creature possesseth not vitality sufficient to preserve it from putrefaction.”

The Anglo-Saxon element characterizes the first; and the second abounds in classical terms.

An able modern writer, in defending the principle or discovery which claims to have given rise to a new school of medicine, vindicates the claims of scientific progress in language like the following:—

“Shall the researches of studious men never lead to useful results? Shall science never conduct us to real and practical benefit? *find no new law of cure, or ratify any already pre-ferring its claim?*”

Observe the very marked and striking difference in the structure of the last two clauses in this paragraph; the former of them being wholly composed of monosyllables, while the latter, on the contrary, consists of an unbroken succession of dactyles; each measure being made up of a long and two short syllables, or rather of one heavy and two light ones, thus—

find | no | new | law of | cure,
or | ratify | any al- | ready pre- | ferring its | claim.

Now, a style of composition worthy to be regarded as a model, would be one in which the properties of strength and beauty should be judiciously blended.

The former would be found to have its origin chiefly in the Anglo-Saxon element; while the latter characteristic, its smooth and flowing quality, would be due to the presence of *classical* terms, rightly so called.

Witness the prevalence of the Anglo-Saxon element in the following passage from Macbeth :—

“That is a step,
On which I must fall down, or else o’erleap,
For in my way it lies. Stars, hide your fires !
Let not light see my black and deep desires :
The eye wink at the hand ! yet let that be,
Which the eye fears, when it is done, to see.”

In all this most effective passage, only two words which are not monosyllables; and only one Latin word—‘ desires.’

CHAPTER II.

PHILOSOPHICAL INVESTIGATION OF MEASURE.

DOUBLE FUNCTION OF THE LARYNX—NECESSITY OF THE APPORTIONMENT EXPLAINED—TWO ACCENTED SYLLABLES CANNOT BE UTTERED BY A SINGLE EFFORT OF VOICE—ONE ACCENTED AND FOUR UNACCENTED SYLLABLES MAY BE UTTERED BY A SINGLE EFFORT OF VOICE—REQUISITES TO CONSTITUTE A MEASURE—A SINGLE SYLLABLE MAY CONSTITUTE A MEASURE—SYLLABLES OF INDEFINITE QUANTITY—DISTINCTION BETWEEN ACCENTED SYLLABLES—NOTATION OF MEASURE, OR SCORING OF LANGUAGE—BEATING TIME—DIFFICULTY OF BREAKING UP THE ASSOCIATION—RESOURCE TO OBVIATE THIS DIFFICULTY—REST IN THE SECOND MEMBER OF A MEASURE NOT DIFFICULT TO OBSERVE—REST IN THE FIRST MEMBER DIFFICULT—REASON EXPLAINED—DETAILED ANALYSIS OF MEASURE ILLUSTRATED BY PASSAGE FROM “YOUNG.”

THE organ most immediately concerned in speech is called the Larynx. It has a two-fold function to perform: first, that of an air-tube, essential to respiration; and, secondly, it produces the sound, essential to speech. The inspiration of air and the production of speech are incompatible, cannot be performed at the same moment. Therefore speech must be fre-

quently interrupted for the purposes of respiration. Language then must be uttered in portions and broken up into little groups of syllables, each of which groups will be sufficient for one *impulse*, or effort of voice. We will suppose now that the first part of each effort is more vigorous, and calculated to produce more sound than the last part.

On observing the structure of our language, we perceive that it is made up of two kinds of syllables; those which are heavy and those which are light, called accented and unaccented syllables. Heavy or accented syllables are so scattered throughout language, or so disposed in a paragraph, as to be followed usually by one or more light syllables, which may be uttered by the same *impulse*; a single accented syllable may be uttered alone by one impulse, or a single accented with several unaccented syllables may be uttered by one impulse; but when two heavy or accented syllables follow one another, each of them will require a separate effort of voice to be properly sounded. Let us endeavor, for instance, to pronounce the syllable 'pomp' twice, under accent; and we shall perceive an hiatus on separating the lips after the first utterance of this syllable. But if we add to the syllable 'pomp' the unaccented one 'ous,' we find no difficulty in pronouncing the word 'pompous' with a single impulse; so we may add another syllable, as 'ly,' and the word 'pompously' is uttered with great facility by a single impulse. The word 'spirit,' consisting of two syllables, a long and a short, requires one impulse, and if we add the syllable 'ed,' the same force only is necessary, for it is as easy to say 'spirited' as 'spirit.' So with the word 'spiritual,' of four syllables, and even 'spiritually,' of five.

We now have some data for the adjustment of our measure. And we say that a measure consists of two parts or *members*; one, a heavy or *accented portion of syllabic sound*, and the other a light or *unaccented portion of syllabic sound*; both the members to be uttered with a single impulse, or effort of voice.

A perfect measure then consists in one syllable, two, three, four, or sometimes even five syllables; when there are five syllables in a measure, the first or accented syllable constitutes the first member, and the remaining four syllables the second member.

A single syllable may constitute a measure; for if it be extended in quantity, the first portion may be under accent or perceptibly heavy, while the latter portion will be light. Each of the syllables 'pail,' 'orb,' 'day,' will make a perfect measure; these syllables being susceptible of pronunciation as extended as that of the whole word 'temporary,' (which would constitute a measure.)

Syllables of *indefinite quantity* can be so pronounced as to constitute a measure, or they may be so pronounced as not to fill a measure.

We now revert to the distinction pointed out on page 80, between accented syllables; they being sometimes highly susceptible of quantity, and therefore called *long* accented syllables, and sometimes not susceptible of quantity, and therefore called *short*.

We have said a single syllable may constitute a measure; but if a measure contain but one syllable, and that a short accented one, this short syllable can only fill the first part of

the measure, and constitute its first member. The second member must in this case be represented by a rest, to indicate a suspension of voice immediately after the short heavy syllable.

Let \wedge stand for a heavy accented syllable, and \therefore for a light or unaccented one. \wedge will then represent the first member of a measure, and one or more of these \therefore the second member. Let this mark \smile represent a suspension of voice, or a *rest*. And let it be substituted for the wanting member of any measure: thus, where the first member is wanting, the measure will commence with \smile , and when the last or second member is wanting the \smile will appear in *its* place. As in the line—

When | \smile in the | course of | human e- | vents.
 $\wedge \therefore \therefore \therefore \wedge \therefore \wedge \therefore \therefore \wedge$

In this example the syllable ‘when’ is made to occupy the whole time of a measure; the voice is then suspended for a very slight pause, after which the unaccented syllables ‘in the’ are pronounced wholly without accent, and the remainder of the sentence follows immediately, without any further interruption. Each measure is to occupy the same space of time as nearly as may be; and the time is to be measured by beating with the hand once down and up, in each measure. The hand is to move constantly while reading by measure; but the voice is to cease during the time of a rest or \smile , whether it occur on the first member or on the second member of a measure. If the *rest* occur upon the first member of a measure, the hand *falls* during silence; as is the case in the second

measure of the above example. If the *rest* represent the second member, the hand *rises* during silence.

Now, owing to the difficulty which every beginner (particularly when unacquainted with reading music) will find in breaking the association between the two actions, viz., that of the hand and that of the voice, I recommend that the action of both be continued for awhile, the voice pronouncing the word 'down' for every rest which occurs in the first member of a measure, and the word 'up' wherever a ♪ appears in the second member. By this practice the pupil will soon find it easy to read by measure, and may afterwards observe silence in the places of rests, discontinuing the words 'down' and 'up.'

In the commencement of this practice the student will find no difficulty where the rests are but few, or where they occur only on the *second* member of a measure, for there they cause no interruption to the movement of the voice, and merely denote that no sound need be made while the hand is rising; but when a rest occurs at the beginning of a measure, it checks and forbids the positive effort for an accented syllable, and to beat with the hand and repress the voice in such place is at first not easily done. Thus,

“ ♪ The | hum of | either | army | stilly | sounds,”
 ^ ∴ ^ ∴ ^ ∴ ^ ∴ ^ ∴ ^ ∴

is easily read, because there is no interruption either to the hand or voice. They both keep moving. Again—

“ High on a | throne of | royal | state.”
 ^ ∴ ∴ ^ ∴ ^ ∴ ^ ∴

This reads perfectly easy, and without breaking. So in the line—

“Rocks, ♪ | caves, ♪ | lakes, ♪ | fens, ♪ | bogs, ♪ | dens, and |
 ^ ^ ^ ^ ^ ^
 shades of | death.” |
 ^ ^ ^ ^

Where the movement is regular, and no rest occurs upon the heavy or accented member of a measure, no one will find difficulty in reading and beating. Now, if we replace these rests by the unaccented syllable ‘and,’ the measure will be unaltered, and it will read with the same ease. As,

Rocks and | caves and | lakes and | fens and | bogs and |
 ^ ^ ^ ^ ^ ^
 dens and | shades of death. |
 ^ ^ ^ ^ ^ ^

The unaccented syllable ‘and’ occupying no more time than was allowed for the *rest* in each measure. But it will not be found so easy to read the following lines, because the first member is wanting to several measures.

♪ Be | wise to- | day, | ♪ ’tis | madness | ♪ to de- | fer; ♪ | ♪ ♪
 ^ ^ ^ ^ ^ ^ ^ ^
 Next | day | ♪ the | fatal | precedent | ♪ will | plead; | ♪ ♪ |
 ^ ^ ^ ^ ^ ^ ^ ^
 Thus | on, | ♪ till | wisdom | ♪ is | pushed | out of | life. | ♪ ♪
 ^ ^ ^ ^ ^ ^ ^ ^
 ♪ Pro- | crasti- | nation | ♪ is the | thief of | time. ♪ | ♪ ♪ | ♪ ♪ |
 ^ ^ ^ ^ ^ ^ ^ ^

The syllables ‘wise,’ day,’ ‘mad,’ ‘fer,’ being those which require accent, they are placed each at the beginning of a measure; the syllables which precede them, then, are unaccented, and therefore constitute second members of measures. There being no syllable preceding ‘Be’ (which is unaccented) we use a ♪ to represent the wanting member; and, having

commenced beating in silence, we pronounce the syllable 'Be' very lightly while raising the hand, to fall on the syllable 'wise.' The hand rises and falls on 'day,' then falls in silence and rises on ''tis,' falls on 'mad' and rises on 'ness,' &c. At the end of the first line we pause long enough for the hand to rise and fall once, that is, the time of a measure. And where there are several successive measures filled with rests, we continue to beat in silence, saying, "Down, up, down, up, down, up," until the empty bars are exhausted.

CHAPTER III.

OBJECTIONS TO THE PRACTICE OF READING SCORED EXERCISES.

OBJECTION ANSWERED — DIRECTIONS FOR ACQUIRING THE ART OF READING SCORED EXERCISES — HOW THE SENSE IS AFFECTED BY NEGLECT OF THE PRINCIPLES OF MEASURE.

IF any one should object to the mode of scoring here indicated, on account of the stiff and mechanical effect produced in the reading of a beginner, we have this answer for him:—

That the dividing lines and rests are not intended to break up the natural and proper flow of language, and do not necessarily cause the uniformity complained of, or impose shackles upon the accomplished reader. They are marks made to show where the accented syllables come, and to indicate the reading which will be adopted by a correct reader; and such a scoring as the above, or a scoring similar to it in the essentials, will be authorized by the reading of any one sufficiently correct or elegant in his utterance to warrant any nice or philosophical criticism at all. It is not expected of any beginner in the art of reading, that he will be able to observe the rules of this

scoring at once, so as to give a harmonious reading accordingly. But it is most confidently asserted that any pupil of ordinary intelligence, who shall have understood and practised the directions and teachings of this book, up to this place; who shall have learned how to articulate and finish his syllables, to discriminate their character and construction, to employ *quantity*, use *accent*, *emphasis*, and *pauses* with tolerable judgment, will find no difficulty whatever in reconciling such a scoring with his ideas of correctness; and it may be affirmed with equal confidence that a short practice of reading with especial reference to such scoring, will aid him greatly in confirming habits of correctness and grace, so as to be able very shortly to score for himself or others.

It is not surprising that the uninitiated should be puzzled to produce a tolerable reading, according to the scoring they will find in such books as this; and this is proof most conclusive that they fail in those very traits of excellence which warrant such scoring, if indeed their reading will authorize the application of anything like a rule or a principle. But let a person acquainted with the principles here involved, and having a practical knowledge of pronunciation, take up a book and read according to such scoring, and I am greatly mistaken if stiffness or shackle be observed in his manner; or anything less praiseworthy than an elegant and chaste style of delivery.

To those who choose to test their power of commanding this art, viz., that of reading according to the scoring as they find it; the cautions which follow may be of use. First, *the perpendicular lines which mark the measures are never to impede or retard the progress of the voice in the slightest*

degree; they frequently divide the syllables of a word, and never indicate a pause or suspension; breath is to be taken at a rest.

Secondly, although the voice is to be suspended at a rest, yet the suspension may often be *exceedingly short*. It is by no means implied that in all cases the reader is to dwell on a rest exactly one-half the time of a measure,* only that the voice *is* to be suspended; and

Thirdly, *no preponderating accent must be given to any syllable unless it stand first* in the measure, or occupy the first part of the measure.

I next proceed to examine and justify the scoring of the four lines we have quoted above; and to show reasons for it, in the nature of our language, and in the requirements of emphasis and just effect. The *rest* before the first syllable merely shows that we commence with an unaccented syllable or word. In very many instances, if we commence a piece of composition with an accent upon the first word, when the word should be pronounced without accent, the whole meaning of the first sentence may be materially changed. Witness the following sentences, each commencing with the word 'That':

"That man is, in his infancy, the most helpless of animals, has been affirmed by many philosophers."

"That man is wise, who knows when to be silent."

Now the reader who is to read a sentence like either of these, must first examine the whole construction of it, before

* The alternative is, that the beat must sometimes be accelerated.

he can know whether the first syllable is to be read with accent or without it. Otherwise he will be likely to be compelled to return again and recommence, after having advanced far enough to perceive the meaning intended.*

In the first of the sentences, 'man' is clearly to be read with accent; and of course the word 'that' which precedes it, is the unaccented member of a preceding measure; of which measure the accented member is wanting. The place of this wanting member must then be supplied with a ♪, indicating a downward beat, and the syllable 'that' is uttered as the hand rises.

In the other sentence it is equally clear, by examining the meaning, that the word 'That' with which it commences, must be read with accent in order to make sense. The necessary scoring then becomes obvious. The first sentence would be commenced as follows:—

♪ That | man ♪ | is, in his | infancy, |
 ^ ∴ ^ ∴ ^ ∴ ∴ ^ ∴ ∴

And the second,

That ♪ | man is | wise | ♪ who | knows, | &c.
 ^ ∴ ^ ∴ ^ ∴ ^ ∴ ^ ∴

* That is, such an examination is necessary where no scoring is marked; but the moment we commence reading scored language, the correct reading is at once apparent, and we cannot miss the signification of the language.

CHAPTER IV.

ANALYSIS OF QUOTATION FROM "YOUNG" CONTINUED.

ADVANTAGES TO BE DERIVED FROM THE PRACTICE OF READING SCORED LANGUAGE—DANGERS INCIDENT TO MECHANICAL AIDS—SUCH PRACTICE TO BE USED UNDER LIMITATIONS—NO PRESCRIBED SCORING CAN INDICATE THE ONLY POSSIBLE CORRECT READING—THE PRINCIPLES NOT THE LESS BINDING AND INCONTROVERTIBLE.

WE now return to our four lines, "Be wise to-day," &c. Those who know anything of quantity will perceive that the word 'day' in this connection will safely admit of sufficient prolongation in pronouncing it, to occupy the whole space of a measure, a downward and an upward beat. The next syllable being unaccented, it cannot commence a measure; we therefore find a rest to commence with.

The second syllable of the word 'madness,' in order to be thoroughly finished, requires to be followed by a suspension of voice (however short); besides which, it is a word to be *emphasized*, and such pause is required for this purpose like-

wise.* The next two syllables are necessarily unaccented, and therefore constitute the second member of the measure, which was commenced by a rest. With regard to the word 'day,' the same reasoning will apply to it here which we used for it in the line above. Its situation is the same. The rest following the word 'precedent' is not so peremptorily demanded as the former rests have been; and many readers might choose to have that immediately following the syllable 'will,' as the nature of this syllable is such as to admit of easy and correct articulation, without a pause or an interruption before it. If this reading be preferred, the syllable may be included in this same measure with the word 'precedent,' and still the scoring will be very good:—

♪ The | fatal | precedent will | plead. |
 ^ ∴ ^ ∴ ^ ∴ ∴ ∴ ^ ∴

These four syllables not being too many for a measure, 'plead' will then immediately follow; and if the length of such a syllable seem insufficient to fill a measure by itself alone, a rest may follow it in the same measure, or may be understood, as in the first two measures of the next line; each of the syllables 'thus' and 'on' may be followed by a rest or not: it comes to the same thing practically as regards measure. The reader is at liberty to prolong the sound of 's' on the former of these words, or that of 'u' on the latter, so as to fill the whole time of a measure; or he may observe practically a rest after either or both of them. A rest is usually placed in the

* The same remark applies to the words 'wisdom' and 'procrastination:' they are likewise rendered emphatic by the same means.

same measure after a very short accented syllable, where no reader would think of attempting to give quantity; as in the third line the word 'life' is followed by a rest.

But in practice, the omission of it can lead to no error; so that in scoring, no one who has been accustomed to reading the exercises for a few days, will require the rests to be written down, *when they relate to the unaccented member of a measure.* For such rests only indicate the absence of quantity on the accented syllables; and the student knows already where quantity is practicable, and generally where it is desirable.

It has occurred to me that if there were no other benefit to be derived from the system of scoring than that of exhibiting the gross faults prevalent in the reading of poetry, it would still be worth every one's time to acquire the little knowledge necessary for following the scoring marked out for the purpose of breaking up the sing-song uniformity suggested by the regular rhythm of measured verses. Suppose any one should find six or eight successive lines constructed precisely like the following:

"Mortal | nature | lifts her | changeful | form,"

where the measures consist for the most part of two syllables alternating heavy, light; heavy, light; without interruption or variety; what can be more lulling in its effect? Or with the triple measure of dactyles:

Came to the | beach a poor | exile of | Erin.

This reads still worse. But a judicious reader at once perceives that the word 'beach,' for instance, both for the purpose

of thoroughly finishing the word, and because it is an important word in the sentence, requiring a shade of emphasis, should be followed by a pause or a slight suspension. He sees also that the word 'poor' is a word to be emphasized, and is highly susceptible of quantity; he therefore places it at the beginning of a measure, extends the quantity throughout that measure, and produces at once a very different reading:—

√ There | came to the | beach | √ a | poor | exile of | Erin.
 ^ ∴ ^ ∴ ∴ ^ ∴ ^ ∴ ^ ∴ ^ ∴ ∴ ^ ∴

Take also the next line. What can be worse than the reading at first suggested to a beginner by the number of syllables?

The | dew on his | thin robe was | heavy and | chill.

A reader who perceives the disastrous tendency of such verses to provoke a monotonous jingle, instead of favoring a simple and expressive melody of language, will endeavor to read it so as to show the meaning, and more like prose.

√ The | dew | √ on his | thin | robe | √ was | heavy and | chill,
 ^ ∴ ^ ∴ ^ ∴ ∴ ^ ∴ ^ ∴ ^ ∴ ^ ∴ ∴ ^ ∴

giving to the words 'thin' and 'robe' sufficient quantity to make each of them occupy a measure; thus they have due emphasis, and the whole harmony of the verse is improved at the same time.

The student is now left to the practice of scored exercises. Different opinions will be arrived at, I am quite confident, by persons differing in capacity for harmonious reading. Various

estimates will be made of the expediency of adopting such a mode. While some readers will regard it as a most invaluable acquisition, and will exclaim with Archimedes 'Eureka!' before they have practised an hour; by others it will be esteemed an impossibility to acquire the art of reading smoothly in accordance with these principles. To those who find great difficulty in conforming to the scoring, I can only recommend the practice before mentioned of using the words 'down,' 'up,' for rests in first and second members of measure; the words must of course be spoken very rapidly, or the language of the author very slowly; for in speaking these words, the very time which should legitimately be used to inhale is nearly exhausted. So that this sort of reading will soon fatigue; *thus demonstrating the absolute necessity of the rests or pauses.* And the reader will soon be able to observe the rests in silence.

To those who, from their naturally correct ear and good taste, have a ready facility at reading scored language, I would recommend that they only practice until they shall have acquired sufficient skill in the use of extended quantity and a fine *vanish* to their syllables preceding rests, to enable them to produce an elegant reading of the passages which at first seem most difficult to reconcile to the scoring. For *they may be assured* that such passages may be read effectively according to the prescribed marks; and those failing to accomplish this, will undoubtedly fail for the want of a thorough command over some of the resources taught in this book.

Nevertheless, it is contrary to the spirit and the principles of my teaching, to assume that any prescribed reading is the

only one which may be consistent with good taste, or well adapted to express the sentiment with correctness.*

The author has found passages scored by masters of undoubted correctness and skill, the scoring of which he has not been able to reconcile with his own ideas of propriety; but he is not therefore prepared to say that the reading indicated is impracticable or incorrect

What has been aimed at, in the selections scored for measure, is to indicate such a reading *as shall be consistent with taste and propriety*, and perfectly free from objections; and it will be recollected that a similar remark was made in Chapter IV. of the Second Part, when speaking of Intonation, and the intervals prescribed for the measure of certain inflections.

*As this admission may possibly have the effect with some minds to invalidate the claims of this method to utility, I am of the opinion that these claims are rather strengthened and confirmed by such a concession. For, if the principle were not a correct one in practice, it might be shown that it could not be demonstrated upon language written without reference to such an apportionment of syllables; whereas it is clearly shown in the scoring of the various styles of composition annexed as reading lessons, that the principle applies. And what is still more illustrative of its practical utility, it will be observed that where the style of a composition is most harmonious and beautiful, there the scoring is of most easy application, and the reading according to it most readily performed.

EXERCISES.

CATHARINA.

ADDRESSED TO MISS STAPLETON.

She | came, | she is | gone, | we have | met, |
^ . ^ . ^ . ^ . ^ . ^ .

And | meet, perhaps, | never a- | gain ; |
^ . ^ . ^ . ^ . ^ .

The | sun of | that | moment | is | set, |
^ . ^ . ^ . ^ . ^ . ^ .

And | seems to have | risen in | vain. |
^ . ^ . ^ . ^ . ^ .

Catha- | rina | has | fled like a | dream, |
^ . ^ . ^ . ^ . ^ . ^ .

(So | vanishes | pleasure, | a- | las !) | |
^ . ^ . ^ . ^ . ^ . ^ .

But has | left | a re- | gret | and es- | teem, |
^ . ^ . ^ . ^ . ^ . ^ .

That | will not so | suddenly | pass. |
^ . ^ . ^ . ^ . ^ .

The | last | evening | ramble | we | made, |
^ . ^ . ^ . ^ . ^ . ^ .

Catha- | rina, | Ma- | ria, | and | I, |
^ . ^ . ^ . ^ . ^ . ^ .

♪ Our | progress was | often de- | lay'd |
 ^ . ^ . . ^ . . ^ .
 ♪ By the | nightingale | warbling | nigh. ♪ |
 ^ . . ^ . . ^ . ^ .

♪ We | paus'd under | many a | tree, ♪ |
 ^ . ^ . . ^ . . ^ .
 ♪ And | much was | she | charmed | ♪ with a | tone ♪ |
 ^ . ^ . . ^ . ^ . ^ . . ^ .
 Less ♪ | sweet to Ma- | ria and | me, ♪ |
 ^ . ^ . . ^ . . ^ .
 Who so | lately | ♪ had | witness'd | ♪ her | own. | ♪ ♪ | ♪ ♪ |
 ^ . ^ . . ^ . . ^ . ^ . ^ . ^ .

My | numbers | that | day | ♪ she had | sung, ♪ |
 ^ . ^ . ^ . . ^ . . ^ .
 ♪ And | gave them a | grace so di- | vine, ♪ |
 ^ . ^ . ^ . . ^ . . ^ .
 ♪ As | only her | musical | tongue |
 ^ . ^ . . ^ . . ^ .
 ♪ Could in- | fuse into | numbers of | mine. ♪ |
 ^ . . ^ . . ^ . . ^ .

♪ ♪ | ♪ The | longer I | heard ♪ | ♪ I es- | teem'd ♪ |
 ^ . ^ . ^ . . ^ . . ^ . . ^ .
 ♪ The | work of my | fancy the | more, ♪ |
 ^ . ^ . . ^ . . ^ .
 ♪ And | e'en to my- | self never | seem'd ♪ |
 ^ . ^ . . ^ . . ^ .
 ♪ So | tuneful a | poet be- | fore. | ♪ ♪ | ♪ ♪ |
 ^ . ^ . ^ . . ^ . . ^ . ^ .

Though the | pleasures of | London ex- | ceed ♪ |
 ^ . ^ . . ^ . . ^ .
 ♪ In | number | ♪ the | days of the | year, ♪ | ♪ ♪ |
 ^ . ^ . ^ . . ^ . . ^ . . ^ .
 ♪ Catha- | rina (did | nothing im- | pede) ♪ |
 ^ . . ^ . . ^ . . ^ .
 ♪ Would | feel herself | happier | here. ♪ |
 ^ . ^ . ^ . . ^ . . ^ .

For the | close-woven | arches of | limes, |
 ^ . . ^ . . ^ . . ^ . .

On the | banks of our | river, | I | know, |
 ^ . . ^ . . ^ . . ^ . . ^ . .

Are | sweeter to | her | many | times |
 ^ . . ^ . . ^ . . ^ . . ^ . .

Than | aught that the | city can | show. | | |
 ^ . . ^ . . ^ . . ^ . . ^ . . ^ . .

So it | is | when the | mind | is en- | dued |
 ^ . . ^ . . ^ . . ^ . . ^ . . ^ . .

With a | well-judging | taste from a- | bove, |
 ^ . . ^ . . ^ . . ^ . . ^ . .

Then | (whether em- | bellish'd or | rude) |
 ^ . . ^ . . ^ . . ^ . . ^ . .

'Tis | Nature a | lone | that we | love. |
 ^ . . ^ . . ^ . . ^ . . ^ . . ^ . .

The a- | chievements of | art may a- | muse, |
 ^ . . ^ . . ^ . . ^ . . ^ . . ^ . .

May | even our | wonder ex- | cite, |
 ^ . . ^ . . ^ . . ^ . . ^ . .

But | groves, | hills, and | valleys, | dif- | fuse |
 ^ . . ^ . . ^ . . ^ . . ^ . . ^ . . ^ . .

A | lasting | a | sacred | de- | light. | | |
 ^ . . ^ . . ^ . . ^ . . ^ . . ^ . . ^ . .

Since | then | in the | rural re- | cess |
 ^ . . ^ . . ^ . . ^ . . ^ . . ^ . .

Catha- | rina a- | lone can re- | joice; |
 ^ . . ^ . . ^ . . ^ . . ^ . . ^ . .

May it | still be her | lot to pos- | sess |
 ^ . . ^ . . ^ . . ^ . . ^ . . ^ . .

The | scene of her | sensible | choice! |
 ^ . . ^ . . ^ . . ^ . . ^ . . ^ . .

To in- | habit a | mansion re- | mote |
 ^ . . ^ . . ^ . . ^ . . ^ . . ^ . .

From the | clatter of | street-pacing | steeds, |
 ^ . . ^ . . ^ . . ^ . . ^ . . ^ . .

♪ And by | Philomel's | annual | note ♪ |
 ^ • • ^ • • ^ • • ^ • •

♫ To | measure the | life that she | leads. ♫
 ^ ∴ ^ ∴ ∴ ^ ∴ ∴ ^ ∴

♪ With her | book, ♪ | ♪ and her | voice, ♪ | ♪ and her | lyre, ♪ |
 ^ ♪ ♪ ^ ♪ ♪ ^ ♪ ♪ ^ ♪ ♪

♪ To | wing all her | moments at | home; ♪ |
 ^ ^ ^ ^ ^ ^ ^ ^

♪ And with | scenes | ♪ that | new | rapture in- | spire, ♪ |
 ^ ^ ^ ^ ^ ^ ^ ^ ^ ^

♪ As | oft as it | suits her to | roam ; ♪ |
 ^ ♪ ^ ♪ ^ ♪ ^ ♪

She will | have | just the | life | she pre- | fers, |

With little to hope or to fear,

♪ And | ours would be | pleasant as | hers, ♪ |
 ^ ∴ ^ ∴ ∴ ^ ∴ ∴ ^ ∴

Might we | view her en- | joying it | here. ㄱ | ㄱ ㄱ | ㄱ ㄱ |

COWPER.

EXTRACT FROM JUNIUS.

My Lord, if the measures in which you have been most successful had been supported by any tolerable appearance of argument, I should have thought my time not ill employed in continuing to examine your conduct as a minister,

and | stating it | fairly to the | public. | ♪ ♪ | ♪ But | when I
 | see | questions of the | highest | national im- | portance |
 carried as they | have been, | ♪ and the | first | principles of
 the | consti- | tution | ♪ ♪ | openly | violated, | ♪ with- | out
 | argument or | decency, | ♪ ♪ | ♪ I con- | fess | ♪ I | give
 up the | cause in de- | spair. | ♪ ♪ | ♪ The | meanest | ♪ of
 your | prede- | cessors | had a- | bilities | ♪ suf- | ficient to |
 give a | color to their | measures. | ♪ ♪ | If they in- | vaded
 the | rights of the | people, | ♪ they | did not | dare to | offer
 a di- | rect | insult | ♪ to their | under | standing : | ♪ and, in |
 former | times, | ♪ the | most | venal | parliaments | made it
 a con- | dition in their | bargain with the | minister, | that he
 should | furnish them | ♪ with | some | plausible pre- | tences
 | ♪ for | selling their | country and them- | selves. | ♪ ♪ |
 You have | had the | merit of | intro- | ducing a | more com-
 | pendious | system of | government and | logic. | ♪ You |
 neither ad- | dress yourself | ♪ to the | passions | ♪ nor the |
 under- | standing, | ♪ but | simply to the | touch. | ♪ ♪ | ♪
 You ap- | ply yourself | ♪ im- | mediately to the | feelings of
 your | friends ; | who, | contrary to the | forms of | parlia-
 ment, | never | enter | heartily | into a de- | bate | ♪ un- | til
 they have di- | vided. | ♪ Re- | linquishing, | therefore, | all |
 idle | views of a- | mendment to your | grace, | ♪ or of | bene-
 fit to the | public, | ♪ ♪ | let me be per- | mitted to | leave for
 an- | other | letter | ♪ the | exami- | nation of your | character
 and | conduct ; | ♪ ♪ | simply re- | marking in | this | that
 there is | something in | both | ♪ which dis- | tinguishes you
 | not only from | all | other | ministers, | ♪ but | all other |
 men. | ♪ ♪ | ♪ It | is not that you | do | wrong by de- | sign,

| but that you should | never | do | right by mis- | take. | ८
 ८ | ८ It | is not that your | indolence, | ८ and your ac- | tivity,
 | ८ have been | equally | misap- | plied | ८ ८ | but that the |
 first | uniform | principle, | ८ or | if I may | call it the |
 genius | ८ of your | life, | ८ should have | carried you |
 ८ through | every | possible | change | ८ and | contra- | dic-
 tion of | conduct, | ८ with- | out the | momentary | impu- |
 tation or | color of a | virtue. | And that the | wildest | spirit
 of | incon- | sistency | ८ should | never | once have be- | trayed
 you | into a | wise or | honorable | action.



DR. FRANKLIN'S JOURNEY FROM BOSTON TO PHILADELPHIA, IN OCTOBER, 1723.

८ My | friend a- | greed for my | passage | ८ with the | cap-
 tain of a | New York | sloop. | ८ ८ | ८ By | favor of a | good
 | wind | ८ I | found myself | ८ in | three | days in | New
 York, | nearly | three | hundred | miles from my | home, | ८
 at the | age | only of | seventeen | years, | ८ with- | out |
 knowing an | indi- | vidual | ८ in the | place, | ८ and with |
 very little | money in my | pocket. | ८ Phila- | delphia | ८ was a
 | hundred | miles | further. | ८ | ८ I | hesitated | not | ८ to
 em- | bark in a | boat | ८ in | order to re- | pair by the | shortest
 | cut of the | sea to | Amboy; | leaving my | trunk and ef- |
 fects | ८ to come | after me | ८ by the | usual | ८ and more |

tedious con- | veyance. | ♪ ♪ | ♪ In | crossing the | bay | ♪ we
 | met with a | squall | ♪ which | shattered to | pieces | ♪ our
 | rotten | sails, | ♪ pre- | vented us | ♪ from | entering the |
 Kill, | ♪ and | threw us upon | Long | Island. | ♪ ♪ | ♪ In
 ap- | proaching the | Island, | ♪ we | found that we had |
 made a | part of the | coast | where it was | not | possible to |
 land, | ♪ on ac- | count of the | strong | breakers | ♪ pro- |
 duced by the | rocky | shore. | ♪ ♪ | Night came | on, | ♪ and
 | nothing re- | mained for us | ♪ but to | wait | quietly the
 sub- | siding of the | wind, | ♪ till | when we de- | termined
 to | sleep, | ♪ if | possible; | ♪ ♪ | ♪ for | that | purpose we |
 went be- | low the | hatches. | ♪ The | sea | broke over the |
 boat, | ♪ and | reached us | in our re- | treat, | so that | we
 were | presently com- | pletely | drenched. |

♪ We | had very | little re- | pose | ♪ ♪ | during the | whole
 | night: | ♪ but the | wind a- | bating the | next day, | ♪ we
 suc- | ceeded in | reaching | Amboy be- | fore it was | dark, |
 ♪ ♪ | after | having | passed | thirty | hours with- | out pro- |
 visions. | ♪ ♪ | ♪ ♪ |

♪ The | next | day I | crossed the | river in a | ferry boat,
 | ♪ ♪ | ♪ and con- | tinued my | journey on | foot. | ♪ I had |
 fifty | miles to | walk | ♪ in | order to | reach | Burlington, |
 where I was | told I should | find | passage-boats | ♪ that would
 con- | vey me to | Phila- | delphia. ♪ It | rained | hard the |
 whole | day, | ♪ ♪ | so that I was | wet to the | skin. | ♪ ♪ |
 Finding my- | self fa- | tigated | ♪ a- | bout noon, | ♪ I | stop-
 ped at a | paltry | inn, | ♪ where I | passed the | rest of the |
 day, | ♪ and the | whole | night, | ♪ be- | ginning to re- | gret
 that I had | quitted my | home. | ♪ The | next | day,

how- | ever, | ♪ I con- | tinued my | journey, | ♪ and ar- |
 rived in the | evening | ♪ at an | inn | eight or | ten | miles
 from | Burlington. | ♪ ♪ | Here I | spent the | night, | ♪ and
 | reached | Burlington the | next | morning. | ♪ ♪ | ♪ On my
 ar- | rival | ♪ I | had the | mortifi- | cation to | learn that the |
 passage-boats | ♪ had | sailed a | little be- | fore. | ♪ ♪ | This
 was on a | Saturday, | ♪ and there | would be | no other |
 boat | ♪ till the | Tuesday | following. | ♪ ♪ | Here I im- |
 agined my- | self to be | fixed till | then ; | ♪ but | walking |
 out in the | evening, | ♪ by the | river side, | ♪ I | saw a |
 boat with a | number of | persons in it | ♪ ap- | proach. | ♪
 It was | going to | Phila- | delphia, | ♪ and the | company |
 took me | in. | ♪ ♪ | As there was | no | wind, | ♪ we could |
 only | make | way with our | oars. | ♪ A- | bout | midnight, |
 not per- | ceiving the | town, | ♪ ♪ | ♪ and | some of the |
 company | ♪ were of o- | pinion | ♪ that we | must have |
 passed it, | ♪ and were un- | willing to | row any | further, |
 ♪ the | rest | not | knowing | where we | were, | ♪ it was
 re- | solved that | we should | stop. | ♪ We | drew | towards
 the | shore, | ♪ ♪ | entered a | creek, | ♪ and | landed | near
 some | old | pali- | sades, | ♪ which | served us for | firewood,
 | ♪ it | being a | cold | night in Oc- | tober. | ♪ ♪ | Here we
 | stayed till | day, | ♪ when | one of the | company | found
 the | place in | which we | were | ♪ to be | Cooper's | Creek,
 | ♪ a | little a- | bove Phila- | delphia, | which in re- | ality | ♪
 we per- | ceived | ♪ the | moment we were | out of the | creek.
 | ♪ We ar- | rived on | Tuesday, a- | bout | eight or | nine
 o'- | clock in the | morning, | ♪ and | landed on | Market
 street | wharf. | ♪ ♪ |

On my ar- | rival at | Phila- | delphia, | ♪ I was | in my |
 working | dress, | ♪ my | best | clothes | being to | come by |
 sea. | ♪ I was | covered with | dirt; | ♪ my | pockets were |
 filled with | shirts and | stockings; | ♪ I was | unac- | quainted
 with a | single | soul in the | place, | ♪ and | knew not | where
 to | seek for a | lodging. | ♪ ♪ | ♪ Fa- | tigated with | walking, |
 ♪ ♪ | rowing, | ♪ and | having | passed the | night | ♪ with- |
 out | sleep, | I was ex- | tremely | hungry. | ♪ I | walked to- |
 wards the | top of the | street, | looking | eagerly | ♪ on |
 both | sides, | ♪ till I | came to | Market street, | ♪ ♪ | where
 I | met a | child with a | loaf of | bread. | ♪ I in- | quired |
 where he had | bought it, | ♪ and | went | straight to the |
 baker's | shop, | ♪ which he | pointed | out to me. | ♪ ♪ | ♪
 I | asked for some | biscuits, ex- | pecting to | find | such as
 we | had at | Boston; | ♪ but they | made, | ♪ it | seems, |
 none of | that | sort at | Phila- | delphia. | ♪ I | then | asked
 for a | three-penny | loaf: | ♪ they | made no | loaves of |
 that price. | — ♪ ♪ |

Finding myself | ignorant | ♪ of the | prices, | ♪ as | well
 as of the | different | kinds of | bread, | ♪ I de- | sired him
 | ♪ to | let me | have | three- | penny worth of | bread of |
 some | kind or | other. | ♪ ♪ | ♪ He | gave me | three | large
 | rolls. | ♪ I was sur- | prised at re- | ceiving so | much; | ♪ I
 | took them, how- | ever, | ♪ and | having | no | room in my
 | pockets, | ♪ I | walked | on with a | roll | under each |
 arm, | eating the | third. | ♪ In | this | manner I | went
 through | Market street | ♪ to | Fourth street, | ♪ and |
 passed the | house of Mr. | Read, | ♪ the | father of my |
 future | wife. | ♪ She was | standing at the | door, | ♪ ob- |

served me, | ♪ and | thought with | reason | ♪ that I | made
a | very | singular | ♪ and gro- | tesque ap- | pearance. | ♪ ♪ |

♪ I | then | turned the | corner, | ♪ and | went through |
Chestnut street, | eating my | roll | all the | way; | ♪ and
having | made | this | round, | ♪ I | found myself | ♪ a- | gain
on | Market street | wharf, | near the | boat in | which I
ar- | rived. | ♪ I stepped | into it | ♪ to | take a | draught of |
river water; | ♪ and | finding my- | self | satisfied with my |
first | roll, | ♪ I | gave the | other | two to a | woman | ♪ and
her | child, | ♪ who had | come | down the | river | with us
in the | boat, | ♪ and was | waiting to con- | tinue her | jour-
ney. | ♪ ♪ | Thus re- | freshed, I re- | gained the | street, | ♪
which was | now | full of | well-dressed | people, | all | going
the | same | way. | ♪ I | joined them, | ♪ and was | thus |
led to a | large | Quakers' | meeting-house, | near the |
market-place. | ♪ I | sat | down with the | rest; | ♪ and |
after | looking | round me for | some | time, | hearing | no-
thing | said, | ♪ and | being | drowsy | ♪ from my | last |
night's | labor and | want of | rest, | ♪ I | fell into a | sound
| sleep. | ♪ In | this | state I con- | tinued till the as- | sem-
bly dis- | persed, | ♪ when | one of the | congre- | gation |
had the | goodness to | wake me. | ♪ ♪ | This was | conse-
quently the | first | house I | entered, | ♪ or in | which I |
slept in | Phila- | delphia. | ♪ ♪ | ♪ ♪ |

FROM SHAKSPEARE'S HENRY IV.

SECOND PART—ACT THIRD.

How many | thousands | ♪ of my | poorest | subjects |
 ♪ Are at | this | hour a- | sleep. | ♪ ♪ | O | gentle | sleep ! |
 ♪ ♪ | Nature's | soft | nurse, | how have | I | frighted thee,
 ♪ That | thou no | more wilt | weigh mine | eyelids | down,
 ♪ And | steep my | senses in for- | getfulness ? | ♪ ♪ | ♪ ♪ |
 Why | rather, | sleep, | liest thou in | smoky | cribs,
 ♪ Upon | uneasy | pallets | stretching thee, |
 ♪ And | hush'd with | buzzing | night-flies | ♪ to thy | slum-
 ber ; |

Than in the | perfumed | chambers of the | great, |
 | ♪ ♪ | Under the | canopies | ♪ of | costly | state,
 ♪ And | lulled with | sounds of | sweetest | melody ? |
 ♪ | O thou | dull | god, | why | liest thou with the | vile,
 ♪ In | loathesome | beds, | ♪ and | leavest the | kingly | couch |
 ♪ ♪ | ♪ A | watch-case | ♪ or a | common | larum-bell ? |
 ♪ ♪ | Wilt thou | ♪ upon the | high and | giddy | mast |
 ♪ ♪ | Seal up the | ship-boy's | eyes, | ♪ and | rock his | brains |
 ♪ In | cradle of the | rude, im- | perious | surge,
 ♪ ♪ | And in the | visi- | tation of the | winds | ♪ ♪ |
 ♪ ♪ | Canst thou, | O | partial | sleep ! | give thy re- | pose |
 ♪ To the | wet | sea-boy | ♪ in an | hour | so | rude, |

♪ ♪ | And, in the | calmest | ♪ and | most | stillest | night, |
 ♪ With | all ap- | pliances and | means to | boot, |
 ♪ De- | ny it to a | king? | ♪ ♪ | Then | happy | low! lie | down, |
 ♪ Un- | easy | lies the | head | ♪ that | wears a | crown.

STORY AND SPEECH OF LOGAN.

1. ♪ In the | spring of the | year | seventeen | hundred and
 | seventy- | four, | ♪ a | robbery | was com- | mitted by some |
 Indians | ♪ on | certain | land ad- | venturers | ♪ on the
 O- | hio | river. | ♪ The | whites in | that | quarter, | ♪ ac-
 cording to their | custom, | under- | took to | punish this |
 outrage | ♪ in a | summary | way. | ♪ ♪ | Captain | Michael |
 Cresap, | ♪ and a | certain | Daniel | Greathouse, | leading |
 on these | parties, | ♪ sur- | prised, at | different | times, |
 travelling and | hunting parties | ♪ of the | Indians, | having
 their | women and | children | with them, | ♪ and | murdered
 | many. | ♪ ♪ | ♪ A- | mong | these | ♪ were, un- | fortu-
 nately, the | family of | Logan, | ♪ a | chief, | celebrated in |
 peace and | war, | ♪ and | long dis- | tinguished as the |
 friend of the | whites. | ♪ ♪ |

2. This un- | worthy re | turn | ♪ pro- | voked his | venge-
 ance. | ♪ ♪ | ♪ He ac- | cordingly | signalized him- | self in
 the | war which en- | sued. | ♪ ♪ | ♪ In the | autumn of the
 same | year | ♪ a de- | cisive battle was | fought at the |

mouth of the | Great Ka- | nawha, | ㄟ be- | tween the col- |
 lected | forces of the | Shawanese, | Mingoes, and | Delawares,
 | ㄟ and a de- | tachment of the Vir- | ginia mi- | litia. | ㄟ
 ㄟ | The | Indians were de- | feated, | ㄟ and | sued for |
 peace. | ㄟ ㄟ | Logan, how- | ever, dis- | dained to be | seen
 among the | suppliants. | ㄟ ㄟ | ㄟ But | lest the sin- | cerity of
 a | treaty should | be dis- | trusted, | ㄟ from | which so dis- |
 tinguished a | chief ab- | sented himself, | ㄟ he | sent, by a |
 messenger, | ㄟ the following | speech, | ㄟ to be de- | livered
 to | Lord | Dunmore:— | ㄟ ㄟ |

3. “I ap- | peal to | any | white man to | say, if | ever he |
 entered | Logan’s | cabin | hungry, | ㄟ and he | gave him
 not | meat; | ㄟ if | ever he | came | cold and | naked, and
 he | clothed him not. | ㄟ ㄟ | During the | course of the | last
 | long and | bloody | war, | ㄟ ㄟ | Logan re- | mained | idle in
 his | cabin, | ㄟ an | advocate for | peace. | ㄟ ㄟ | Such was my
 | love for the | whites, | ㄟ that my | countrymen | pointed as
 they | passed, | ㄟ and | said, | ‘Logan is the | friend of | white
 men.’ | ㄟ ㄟ |

4. ㄟ “I had | even | thought to have | lived with you, | but
 for the | injuries of | one | man. | ㄟ ㄟ | Colonel | Cresap,
 | ㄟ the | last | spring, in | cold | blood, | ㄟ and | unpro- | voked, |
 ㄟ ㄟ | murdered | all the re- | lations of | Logan, | not even
 | sparing my | women and | children. | ㄟ ㄟ | ㄟ There | runs
 not a | drop of my | blood in the | veins of | any | living |
 creature. | ㄟ ㄟ | This | called on me | ㄟ for re- | venge. | ㄟ ㄟ
 | ㄟ I have | sought it; | ㄟ I have | killed | many; | ㄟ I have
 | fully | glutted my | vengeance. | ㄟ ㄟ | ㄟ For my | country,
 | ㄟ I re- | joice at the | beams of | peace; | ㄟ but | do not |

harbor a | thought that | mine is the | joy of | fear. | ॥ |
 Logan | never | felt | fear. | ॥ | ॥ He | will not | turn on his
 | heel | ॥ to | save his | life. | ॥ | Who | is there to | mourn
 for | Logan ? | ॥ Not | one ! ” | ॥ |



LOVE OF A FATHER.

॥ THE | following | most re- | markable | ॥ and | beautiful
 | instance of | filial af- | fection ap- | peared in the | Herald,
 of | Lima, (Pe- | ru,) ॥ to | which it was com- | municated |
 by the Al- | calde of | Callao. ॥ ॥

Gentlemen,—| ॥ There | having | passed in my | office |
 (justice of the | peace) | ॥ a | scene of | great | interest, |
 ॥ and | most | rare at | any | time and | any | place, | ॥ I |
 cannot re- | frain from com- | municating the | same | ॥ to |
 you, | ॥ be- | lieving that | you will con- | cur with | me | ॥
 in the o- | pinion that an | act so | humble and | worthy the
 | best | qualities of | human | nature, | ॥ de- | serves to be
 com- | memorated | ॥ by | means of the | press. | ॥ ॥

॥ A- | bout | eight o'- | clock this | morning, | ॥ a tu- |
 multuous as- | sembly of | people | ॥ in- | vaded my | house,
 | bringing | in with them | ॥ a | venerable- | looking | man.
 | ॥ ॥ ॥ They in- | quired for the | justice. | ॥ ॥ ॥ On
 de- | manding of them the | reason of a | semi- | riotous col- |
 lection, they | all be- | gan to | speak at | once, | ॥ ॥ | so that

I | was for a | time un- | able to | compre- | hend | what was
the | true | state of the | case. | ♪ ♪ | Having, how- | ever, at
| last ob- | tained | silence, | ♪ the | old | man ad- | dressed
me | thus:—| ♪ ♪ |

“ Mr. Al- | calde, | having | buried my | wife, the | mother
of | these | four | lads, | ♪ I | ordered | this one, | named |
Jose Ma- | ria, | ♪ to | take | charge of the | other | three, |
who have al- | ready made | choice of their | elder | brother’s
pro- | fession. | ♪ ♪ | These | two, | Anta- | nacio and | Dio-
| nisio, | ♪ are | both | married ; | ♪ ♪ | ♪ the | youngest, | ♪
al- | though | single, sup- | ports himself | ♪ by his | labors
as a | fisherman. | ♪ ♪ | Ever | since the | mother of the |
boys was | taken a- | way from me, | I have been | living with
my | elder | son | ♪ in the in- | terior ; | ♪ but have | never |
failed to re- | ceive | care and at- | tention from the | other |
three. | ♪ De- | sirous of | coming to | Callao, | Jose Ma- | ria
| wrote to | Julian, in | order that | he should pro- | vide for
me, | which in- | junction has | given of- | fence to | Anta- |
nacio, | ♪ who de- | clares that, | being the | second | son, the |
future | care of me | ♪ be- | longs of | right to | him. | ♪ ♪ |
I would | like to di- | vide myself | ♪ into | four | parts, | so
as to | give | each of my | children a | portion of my | body ;
| ♪ but as | that | cannot | be, | ♪ we have | come before |
you, | ♪ Mr. Al- | calde, | ♪ in | order that | you should de- |
cide | which of | these | young | men is to | be pre- | ferred.” |
♪ ♪ | ♪ The | father had | hardly | finished | speaking | ♪
when the | generous dis- | pute com- | menced. | ♪ ♪ | ♪ ♪ |

Anta- | nacio, | ♪ the | second | son, | said that his | father,
| having been | hitherto | living with his | elder | brothers, | ♪

it was | now | his | turn to | have pos- | session of him, | ☞
 by | order of | birth. | ☞ ☞ | Dio- | nicio con- | tended that
 his | brother, Anta- | nacio, | could not | be with his | father,
 be- | cause he | had a | great | deal to | do, | ☞ and | could
 not | give his | father the at- | tention he re- | quired. | ☞
 The | fourth | son, | Julian, | repre- | sented to me | ☞ that
 it | properly be- | longed to | him to sup- | port his | father, |
 ☞ as | he was the | youngest | ☞ and un- | married. | ☞ ☞ | ☞
 In | truth I | knew not | what to re- | solve, | ☞ my | heart
 was | so af- | fected | ☞ by the ex- | traordinary | picture pre- |
 sented to me. | ☞ As I con- | templated | this | scene, | ☞ the
 | old | man, Cle- | mento, | said, | ☞ “My | dear | children, |
 ☞ my | heart | over- | flows with | satis- | faction in | witnessing
 your dis- | putes re- | specting | which of | you shall | take |
 charge of your | old | father. | ☞ ☞ | ☞ I would | gladly | give
 con- | sent to you | all, | ☞ and | therefore pro- | pose to be
 per- | mitted to | breakfast with | one, | dine with an- | other,
 | sleep in the | house of the | third, | ☞ and | thus | keep |
 changing from | day to | day; | ☞ ☞ | ☞ but | if you | do not
 con- | sent to | this, | let his | honor, the | judge, de- | ter-
 mine | what shall be | done with me.” | ☞ ☞ |

☞ The | young | men u- | nanimously re- | jected | this
 propo- | sition, be- | cause they | said their | father would |
 lead an | idle, | errant, un- | quiet | life. | ☞ I | then pro- | posed
 to | write on | separate | pieces of | paper the | names of the
 | sons, and | let the de- | cision of | chance | settle the | ques-
 tion. | ☞ ☞ | While I | wrote | these | papers and | doubled
 them, | ☞ and | put them | into the | hat of Cle- | mento, | ☞
 which | served as a | ballot-box, | ☞ a | deathlike | silence

pre- | vailed, | and there was | plainly to be | seen, ex- | pressed
 in the | countenance of | each of the | sons, his | hopes of |
 being the | lucky re- | ceiver of the de- | sired | prize. | ♪ ♪ |
 ♪ The | old | man | put his | tremulous | hand | into the |
 hat, | ♪ and | drew out the | name of | Anta- | nacio, | ♪ the |
 second | son! | ♪ ♪ | ♪ My | friends, I | hardly | know | how
 to ex- | press to you | ♪ the | new | scene which | then broke
 | in upon me! | ♪ ♪ | Anta- | nacio, | ♪ upon | hearing his |
 name | called, | broke into | praises | ♪ to the Om- | niscient
 | ♪ for ac- | cording him | such a | boon. | ♪ ♪ | ♪ With his
 | hands | clasped, and | eyes di- | rected to | heaven, | ♪ he re-
 | peated | over and | over his | thanks, | then | fell upon his |
 knees be- | fore his | venerable | parent, and | bathed his |
 sandaled | feet with | tears of | frantic | joy. | ♪ ♪ | ♪ The
 | other | brothers | followed his ex- | ample, and em- | braced
 the | feet of the | good old | patriarch, | ♪ who re- | mained
 like a | statue, op- | pressed with e- | motions | ♪ to | which
 he | knew not | how to | give | vent. | ♪ ♪ |

Such a | scene | melted | all who | witnessed it, | ♪ a- |
 mong | whom | were the lieu- | tenant of | police, | ♪ the
 Al- | calde | Don Al- | tano, | ♪ and | some | other | friends. |
 ♪ ♪ | ♪ The | brothers | then re- | tired, | ♪ but | soon re- |
 turned with a | fresh de- | mand, | ♪ which | was, that | I
 should com- | mand that | since Anta- | nacio had | been |
 favored by | lot with the | charge of the | father, | ♪ they |
 could not | be de- | prived of the | pleasure of | taking | out
 the | old | man to | walk, by | turns, in the | after- | noon; |
 ♪ which | order I | gave magis- | terially, | ♪ in | order to |

gratify these | simple, | honest | people, | ♪ and they | then
re- | tired con- | tented. | ♪ ♪ |

This | humble | family, of | Indian ex- | traction, | ♪ is |
named | Villiavi- | cencio. | ♪ They are | natives of the | val-
ley of Cho- | rillo, | ♪ but at | present re- | side at | Callao.



MINOR MORALS.

It has been | truly | said | ♪ that “the | most | solemn
and | fearful | interests of | life | ♪ de- | pend on | things in
them- | selves | slight. | ♪ ♪ | ♪ The | greatest | man that | ever
| lived | ♪ was de- | pendent for | character and | happiness |
♪ ♪ | far | more upon his | little | acts, | ♪ than upon his |
great a- | chievements.” | ♪ ♪ | ♪ The | principle | here | stated
| ♪ will ad- | mit of | various illus- | trations. | ♪ The un- |
speakable | worth of | little | things in | conduct and | cha-
racter, | ♪ the | mischief of | disre- | garding their im- |
portance | ♪ in our i- | deals of | happiness, | ♪ and | in our
en- | deavors after | moral and re- | ligious | progress, | ♪ will
| readily ap- | pear from a | few con- | sider- | ations.

Generally | speaking, | happiness de- | pends | more on
at- | tention to | small | ♪ than to | great things. | ♪ ♪ |
Want of | self-con- | trol in | trifles, | ♪ the | sensitiveness of
| vanity, | petty | passions, | habits of o- | mission, | rather
than of | actual | wrong- | doing— | ♪ ♪ | these, per- | haps, |

more than | what are | called | great | trials, | trouble our
 se- | renity. | ¶ ¶ | Crimes | cause | less | misery than | do
 these | small neg- | lects and | carelessnesses, | ¶ into | which
 | people | constantly | fall, | ¶ who have | not very | quick |
 moral per- | ceptions. | ¶ ¶ | ¶ ¶ |

Who does not | know that | one may | never | violate | one
 of the | ten com- | mandments, | ¶ and | yet be | constantly
 the | cause of an- | noyance to | all con- | nected with him, |
 ¶ by | thoughtless | disre- | gard of their | feelings, | ¶ by |
 careless | speech, | ¶ an un- | comfortable | temper, | ¶ an
 in- | ordinate | self- | love, | ¶ by | meanness in | trifles, | ¶
 by | slight de- | partures in | these and | other | ways | ¶
 from the | strict | law of | justice and | good | feeling? | ¶ ¶ |
 How many | more | little | stings there are | darted | than
 there are | heavy | blows | struck at our | every day | com-
 fort and en- | joyment! | ¶ On | what | small | things does
 the | happiness of | home de- | pend! | ¶ If | they be | lack-
 ing, | how | poorly do | such | things as | competence, | ¶
 re- | specta- | bility, | culture, | health, | ¶ sup- | ply their |
 place! | ¶ ¶ | ¶ An in- | creased | modicum of | patience |
 under the | minor | ills of | life; | ¶ a | firm re- | solve | not to
 let | these | vex him so | much; | ¶ a | gentler | tone; | ¶ a
 | readiness to | do un- | asked | some little | favor, | make |
 some little | sacrifice; | ¶ ¶ | small at- | tentions; | ¶ the | sim-
 ple | question | asked | ¶ and | answered as it | should be—|
 ¶ ¶ | ¶ is it | well for my | character, | ¶ to say | nothing of |
 others' | comfort, | ¶ that | all the ar- | rangements and |
 plans of | this | household | ¶ should revolve a- | round | my
 con- | venience, | ¶ ¶ | my | taste, ex- | clusively, | ¶ as | if

there were | no | others to | be con- | sulted? | ♪ ♪ | Is it |
 too | much to | say, | ♪ that, in | many | cases, | ♪ a cor- |
 rection in | even | one of | these mi- | nute par- | ticulars, | ♪
 would | bring a- | bout | that which the | man or | woman |
 covets | most, | ♪ ♪ | feels the | want of | most—| ♪ a |
 happy | home. | ♪ ♪ | ♪ ♪ |

♪ The | greatest | obstacles which | hinder re- | ligious at- |
 tainments and | progress, | ♪ are a- | mong | small | things.

♪ To | say | nothing of the | truth, | ♪ that the | most
 fla- | gitious | crime, | ♪ the | lowest | depths of | evil, | had
 a be- | ginning in | what was | trifling, | ♪ the | bad ef- | fect
 of | little o- | missions, | ♪ in- | dulgences, | carelessness, | ♪
 can | hardly be ex- | aggerated. | ♪ ♪ | ♪ It would | seem as |
 if it were | not very | difficult | ♪ to | reach a | certain | point
 of | moral at- | tainment. | ♪ ♪ | There is a | certain | general
 | average of | character, | ♪ which con- | sists in ex- | emption
 from | what is | heinous, | ♪ ♪ | positively in- | moral in | con-
 duct, | ♪ which | many | reach. | ♪ ♪ | ♪ But | how | few | go
 be- | yond it! | ♪ How | few | are there | ♪ whose | lives are
 a con- | tinual | progress | ♪ in the di- | vine | life; | ♪ a |
 gradual, per- | haps, but | none the less | certain ad- | vance
 in | love to | God and | man. | ♪ ♪ |

♪ Per- | haps the | very | narrow | defi- | nition of the
 | single | word "*sal- | vation*," | ♪ has | something to | do with
 | this. | ♪ ♪ | Many | seem con- | tent with | saving them- |
 selves from | what they | deem the | retri- | butions of a |
 thoroughly | evil and | sinful | life, | ♪ for- | getting that
 sal- | vation, in the | large, | true | sense of the | term, | ♪
 means | growth, | progress, | ♪ de- | liverance from | all that

is | not in | harmony | ♪ with the | heavenly | and the di- |
vine. | ♪ ♪ | ♪ ♪ |

♪ The | truth | is, | ♪ our | characters | suffer | more from
| what we | think | trifling o- | missions, | ♪ than they | do
from | what we | call the com- | mission of | great of | fences. |
♪ The | former | eat into | character, | ♪ as | tiny | insects | do
| ♪ into the | large | tree, | drying | up its | sap, | hindering
its | growth. | ♪ ♪ | ♪ We | speak of the | slave of in- | tempe-
rance | ♪ or | other | sensu- | ality, | bound in the | chains of
his | evil | habit. | ♪ ♪ | Are we not, | all of us, | more or
| less | bound? | ♪ ♪ | Not so | much, how- | ever, by | strong
| chains, | ♪ but, | like | Gulliver in the | tale, | ♪ by a | mul-
titude of | threads | ♪ which | still | keep us | down—| ♪ ♪ |
tiny | cords of de- | tention, | ♪ their | number | making | up
for their | indi- | vidual | insig- | nificance, | ♪ and | which would
| not have been | fastened on our | strength | ♪ if we | had
not | fallen a- | sleep a- | mong our | Lilli- | putian | adversa-
ries. | ♪ ♪ | ♪ ♪ |

Great | duties, | ♪ ♪ | great | sacrifices | even, | ♪ are | often |
much | easier than | small ones. | ♪ As | Fenelon | well |
says:—| “How many | ♪ are | willing to | die for” | Christ; |
how | few are | able to | live | like him!” |

So | true is | this, | ♪ that it | is un- | doubtedly the | case
that | many an | one has | died a | martyr, | who would have |
been en- | tirely un- | able to | meet, in a | Christian | spirit, |
♪ the vex- | ations which | come a- | mid | life’s | ordinary |
circumstances. | ♪ The oc- | casions for | striking, | ♪ for he-
roic, | virtue | seldom oc- | cur; | ♪ but | every | day, a- | mid
what ad- | dresses | selfishness, | ♪ or | love of | gain, | ♪ or |

wounds | self- | love, | ♪ or | shocks, per- | haps, a | too fas- |
tidious | taste, | ♪ or | irritates | temper, | ♪ there are | calls
for | self-con- | trol, | ♪ for the | softening of | slight as- | per-
ities, | ♪ for | wise | silence, | ♪ or | prudent | speech, | ♪ for
| some | slight re- | linquishment, | all of | which are | tests
of | Christian | character—| ♪ ♪ | some of them | ♪ the |
very | hardest | tests to | which | character | could be sub- |
jected. | ♪ ♪ |

Let re- | ligious | speak as | slightly as they | may in
| these | days, | when, in | some | quarters, re- | ligious ex- |
citement and ma- | chinery | seem to have | taken the | place
of the | old, | unosten- | tious, | private, | simple | ways of |
piety—| ♪ ♪ | let them | speak | slightly of | all as- | sur-
ance and | evidence | ♪ which | do not | come from | mystical
| raptures, | he | cannot be | very | far from the | right |
path, | ♪ at | least from its | entrance, | ♪ who, be- | cause
he | wishes to | be a | child of | God, | ♪ suc- | ceeds in | even
| such a | little | thing as | this—| ♪ ♪ | being | gentle, |
where he was | once | harsh; | truthful, | ♪ where he was |
once | careless in | speech; | ♪ for- | giving, | where he was | once
vin- | dictive. | ♪ ♪ | Yes, | even though his | whole | strug-
gle to | this | end | ♪ may have | been a- | mong | trivial
de- | tails, | having, | ♪ ex- | cept as re- | gards him- | self, |
meagre re- | sults. | ♪ ♪ |

When a man | says, in | common | phrase, | It is a | great
| thing to | be re- | ligious, | ♪ he | speaks | truly. | ♪ ♪ | But
it is | not | always | doing what | he | calls a | great | thing, |
♪ or in | placing him- | self in the | way of con- | spicuous

and | striking | instrumen- | talities, | ♪ that he | is to | seek
to be re- | ligious.

♪ ♪ | If, when he | speaks | thus, he | means | that there is
| something | so mo- | mentous, | ♪ ♪ | so | vast, a- | bout re- |
ligion, | ♪ that it | is to be | sought ex- | clusively a- | mid |
influences | ♪ and e- | motions | lying | out of | common ex- |
perience, | ♪ and | every-day | effort, | ♪ ♪ | he is in | error.

♪ Re- | ligion is | vast, | ♪ ♪ | infinite | ♪ in its | scope. |
♪ But | these | terms | do not at- | tach to | this | simple |
question:—| ♪ Shall I | do | right or | wrong, as it | meets
me to- | day? | ♪ Yet, | who shall | say that | that | question
is | not a mo- | mentous one? | ♪ ♪ | ♪ It is | not a | great |
thing to | make a | small | sacrifice of | comfort, or | ease, or |
interest, | ♪ for the | sake of a | principle, | ♪ or an- | other's
| happiness. | ♪ It is | not a | great | thing to | say to one's
| self, | ♪ I will | do | thus much—| ♪ I will | break off to- |
day | ♪ that | one | bad | habit. | ♪ ♪ |

This is | not | doing a | great | deal, | ♪ and | yet | on my
a- | bility to | do it, de- | pends the | question, | whether I
shall | do | anything? | ♪ ♪ | whether I shall | ever | be a
re- | ligious | man or | no? | ♪ ♪ | whether I | shall or shall |
not | even be- | gin to | be a re- | ligious | man? | ♪ ♪ |

“Gather | up the | fragments,” | ♪ said | Jesus. | ♪ ♪ | ♪
The | soul that is | truly | wise | ♪ is | prudent, | ♪ ♪ |
thrifty. | ♪ It | gathers | up | what the | others | disre- |
gard. | ♪ ♪ | ♪ It will | waste | nothing, | ♪ fore- | go |
nothing, which | helps | character. | ♪ ♪ |

PSALM CXXXIX.

O | LORD, ˘ | thou hast | searched me, | ˘ and | known
 me. | ˘ ˘ | ˘ ˘ | ˘ Thou | knowest my | down- | sitting | ˘
 and mine | up- ˘ | rising; | ˘ thou | under- | standest my |
 thought | ˘ a- | far | off. | ˘ ˘ | ˘ ˘ | ˘ ˘ | Thou | com-
 passest my | path, ˘ | ˘ and my | lying | down, ˘ | and art
 ac- | quainted with | all my | ways. | ˘ ˘ | For there is | not a
 | word in my | tongue, | ˘ but, | lo, ˘ | O ˘ | Lord, | thou
 ˘ | knowest it | alto- | gether. | ˘ ˘ | ˘ ˘ | Thou hast be- |
 set me | ˘ be- | hind and be- | fore, ˘ | ˘ and | laid thy |
 hand upon me. | ˘ ˘ | ˘ ˘ | Such ˘ | knowledge is | too |
 wonderful for | me; | ˘ ˘ | it is | high, ˘ | ˘ I | cannot at- |
 tain unto it | ˘ ˘ | ˘ ˘ | Whither shall I | go ˘ | ˘ from
 thy | Spirit? | ˘ ˘ | ˘ or | whither shall I | flee from thy |
 presence? | ˘ ˘ | ˘ ˘ | If I as- | cend ˘ | up into | heaven,
 | ˘ ˘ | thou art | there; | ˘ ˘ | If I | make my | bed in | hell,
 | ˘ be- | hold, ˘ | thou art | there. | ˘ ˘ | ˘ ˘ | If I | take
 the | wings of the | morning, | ˘ and | dwell in the | utter-
 most | parts of the | sea; ˘ | ˘ ˘ | Even | there | ˘ shall |
 thy ˘ | hand ˘ | lead me, | ˘ and thy | right ˘ | hand shall
 | hold me. | ˘ ˘ | ˘ ˘ | If I | say, ˘ | Surely the | darkness
 shall | cover me; | ˘ ˘ | even the | night ˘ | ˘ shall be |
 light about me. | ˘ ˘ | Yea, | ˘ the | darkness | hideth not

from | thee ; | ㄣ ㄣ | but the | night | shineth as the | day : |
 ㄣ ㄣ | ㄣ the | darkness | ㄣ and the | light ㄣ | ㄣ are | both
 a- | like to | thee. | ㄣ ㄣ | ㄣ ㄣ |



SUMNER ON WAR.

ㄣ AN- | OTHER | prejudice in | favor of | war | ㄣ is | founded
 on *the* | *practice of* | *nations*, | past and | present. | ㄣ ㄣ | ㄣ
 There is | no | crime or e- | normity in | morals, | ㄣ which |
 may not | find the sup- | port of | human ex- | ample ; | ㄣ ㄣ |
 often | on an ex- | tended | scale. | ㄣ ㄣ | ㄣ But it | cannot
 be | urged in | our day, | ㄣ ㄣ | that we are to | look for a |
 standard of | duty | ㄣ in the | conduct of | vain, | fallible |
 man. | ㄣ ㄣ | ㄣ It is | not in the | power of | man by | any |
 subtle | alchemy, | ㄣ to trans- | mute | wrong into | right. |
 ㄣ ㄣ | ㄣ Be- | cause | war is ac- | cording to the | practice of
 the | world, | ㄣ it | cannot | follow | that it is | right. | ㄣ ㄣ |
 ㄣ For | ages | ㄣ the | world | worshipped | false | gods ; | ㄣ
 but | these | gods were | not less | false be- | cause | all |
 bowed be- | fore them. | ㄣ ㄣ | ㄣ At | this | moment the |
 larger | portion of man- | kind are | Heathen ; | ㄣ but | Hea-
 thenism is | not | true. | ㄣ ㄣ | ㄣ It was | once the | *practice*
 of | nations to | slaughter | prisoners of | war ; | ㄣ but | even
 the | spirit of | war re- | coils | now from | this | bloody |
 sacrifice. | ㄣ ㄣ | ㄣ In | Sparta, | theft, | ㄣ in- | stead of being

| judged as a | crime, | was, by a per- | verse mo- | rality, | ♪
 like | war it- | self, | dignified | into an | art | ♪ and an ac- |
 complishment; | ♪ ♪ | ♪ like | war | it was ad- | mitted | into
 the | system of | youthful edu- | cation; | and it was en- |
 lightened, like | war | also, by an | instance of un- | conquer-
 able | firmness, | ♪ which | is a bar- | baric | counterfeit of |
 virtue. | ♪ ♪ | ♪ The | Spartan | youth who al- | lowed the |
 stolen | fox be- | neath his | robe to | eat into his | heart, | ♪
 is an ex- | ample of mis- | taken | fortitude, | not un- | like |
 that | which we are | asked to ad- | mire in the | soldier. | ♪
 ♪ | Other illus- | trations of | this | character | crowd upon
 the | mind; | ♪ but I | will not | dwell upon them. | ♪ ♪ | ♪
 We | turn with dis- | gust from | Spartan | cruelty, | ♪ and
 the | wolves of Ta- | ygetus; | ♪ from the | awful | canni-
 balism | ♪ of the Fee- | jee | Islands; | ♪ from the pro- | fane
 | rites of in- | numerable | savages; | ♪ from the | crushing |
 Juggernaut; | ♪ from the | Hindoo | widow | lighting her |
 funeral | pyre; | ♪ from the | Indian | dancing at the | stake.
 | ♪ ♪ | ♪ But | had not | all | these | ♪ in their re- | spective
 | places and | days, | ♪ like | war, the | sanction of es- |
 tablished | usage? | ♪ ♪ |

But it is | often | said, | ♪ ♪ | “Let us | not be | wiser than
 our | fathers.” | ♪ ♪ | Rather let us | try to ex- | cel our |
 fathers in | wisdom. | ♪ Let us | imitate | what in | them was
 | good, | ♪ but | not | bind ourselves, | as in the | chains of |
 fate, | ♪ by | their im- | perfect ex- | ample. | ♪ ♪ | Principles
 are | higher than | human ex- | amples. | ♪ ♪ | ♪ Ex- | amples
 may be | followed | when they ac- | cord with the | admo- |
 nitions of | duty. | ♪ ♪ | ♪ But | he is un- | wise and | wicked

| ♪ who at- | tempts to | lean upon | these, | rather than upon
| those | truths | ♪ which, | like the | Ever- | lasting | Arm, |
♪ ♪ | cannot | fail! | ♪ ♪ |

♪ In | all | modesty be it | said, | ♪ we have | lived to |
little | purpose, | ♪ if we | are not | wiser than the | gene- |
rations | ♪ that have | gone be- | fore us. | ♪ ♪ | It is the |
grand dis- | tinction of | man | ♪ that | he is a pro- | gressive
| being; | that his | reason, | ♪ at the | present | day, | ♪ is |
not the | reason of a | single | human | being, | ♪ but | that
of the | whole | human | race, | ♪ in | all | ages from | which
| knowledge has de- | scended, | ♪ in | all | lands from |
which it has been | borne a- | way. | ♪ ♪ | We are the | heirs
to an in- | heritance of | truth, | gradually ac- | cumulating |
♪ from | gene- | ration to gene- | ration. | ♪ ♪ |

♪ Let us | cease, | then, to | look for a | lamp to our | feet,
| ♪ in the | feeble | tapers that | glimmer in the | sepulchres
of the | past. | ♪ ♪ | Rather let us | hail those | ever- | burn-
ing | lights a- | bove, | ♪ in | whose | beams is the | bright-
ness of | noon-day. | ♪ ♪ |

CATO'S SOLILOQUY ON IMMORTALITY.

1. ♪ It | must be | so : | ♪ ♪ | Plato, | ♪ thou | reasonest | well ! | ♪ ♪ |
 Else, | whence this | pleasing | hope, | ♪ this | fond de- | sire, |
 ♪ This | longing after | immor | tality ? | ♪ ♪ |
 ♪ Or | whence this | secret | dread, and | inward | horror,
 ♪ Of | falling into | nought ? | ♪ ♪ | Why | shrinks the | soul
 Back on her- | self, | ♪ and | startles at de- | struction ? | ♪ ♪ |
 ♪ 'Tis the Di- | vinity that | stirs with- | in us : |
 ♪ 'Tis | heaven it- | self that | points out | ♪ an here- | after, |
 ♪ And | intimates e- | ternity to | man.

2. ♪ E- | ternity ! | ♪ thou | pleasing, | dreadful | thought ! |
 Through | what va- | riety of | untried | being, |
 ♪ Through | what | new | scenes and | changes | ♪ must we | pass ! |
 ♪ The | wide, | ♪ the un- | bounded | prospect | lies be- | fore
 me ; | ♪ ♪ |
 ♪ But | shadows, | clouds, and | darkness | rest upon it. | ♪ ♪ |

3. Here will I | hold. | ♪ ♪ | If there's a | power a- | bove us, |
 (And that there | is, | all | nature | cries a- | loud, | ♪
 Through | all her | works,) | He must de- | light in | virtue : |
 ♪ And | that which | he de- | lights in | must be | happy.

But | when? | or | where? | This | world was |
made for | Cæsar! |

I'm | weary of con- | jectures : | this must | end them. |
(*Laying his hand on his sword.*)

4. Thus am I | doubly | armed. | My | death and | life, |
My | bane and | antidote, | are | both be- | fore me. |
This in a | moment | brings me to an | end ; |
But | this in- | forms me | I shall | never | die. |
The | soul se- | cured in her ex- | istence | smiles
At the | drawn | dagger, | and de- | flies its | point. |
The | stars shall | fade a- | way, | the | sun him- | self
Grow | dim with | age, | and | nature | sink in | years ; |
But | thou shalt | flourish in im- | mortal | youth, |
Un- | hurt a- | midst the | war of | elements, |
The | wreck of | matter, | and the | crush of | worlds.

ADDISON.



AGAINST PROCRASTINATION.

BE | wise to- | day ; | 'tis | madness | to de- |
fer ; |
Next | day the | fatal | precedent | will | plead, |
Thus | on, | till | wisdom | is | pushed | out of |
life. |

Pro- | crasti- | nation | is the | thief of | time; |
 Year after | year it | steals, | till | all are | fled,
 And to the | mercies of a | moment | leaves |

The | vast con- | cerns | of an e- | ternal | scene. |

If | not so | frequent, | would not | this be | strange? |

That | 'tis so | frequent, | this is | stranger | still. |

Of | man's mi- | raculous mis- | takes, | this | bears
 The | palm, | that | all men | are a- | bout to | live;

For | ever | on the | brink of | being | born. |
 All | pay themselves the | compliment to | think |

They | one day | shall not | drive; | and their | pride |

On | this re- | version | takes up | ready | praise, |

At | least their | own; | their | future | selves | ap- |
 plaud; |

How | excellent | that | life | they | ne'er will | lead! |

Time | lodged in their | own | hands | is | folly's | vails; |

That | lodged in | fate's | to | wisdom | they con- |
 sign; |

The | thing they | can't but | purpose, | they post- |
 pone; |

'Tis not in | folly, | not to | scorn a | fool; |

And | scarce in | human | wisdom, | to | do |
 more. |

All | promise | is | poor | dilatory | man, |

And | that | through | every | stage: | when
 | young, in- | deed, |

♪ In | full con- | tent we | sometimes | nobly | rest, ♪ |
 ♪ Un- | anxious for our- | selves; ♪ | ♪ and | only | wish, ♪ |
 ♪ As | duteous | sons, ♪ | ♪ our | fathers | ♪ were more |
 wise. ♪ | ♪ ♪ |
 ♪ At | thirty | ♪ ♪ | man sus- | pects himself | ♪ a |
 fool; ♪ | ♪ ♪ |
 Knows it at | forty, | ♪ and re- | forms his | plan; | ♪ ♪ |
 ♪ At | fifty | ♪ ♪ | chides his | infamous de- | lay, ♪ |
 ♪ ♪ | Pushes his | prudent | purpose | ♪ to re- | solve; |
 ♪ In | all the | magna- | nimity of | thought ♪ |
 ♪ Re- | solves; ♪ | ♪ and | re-re- | solves; | ♪ ♪ | then ♪ |
 dies the | same. | ♪ ♪ | ♪ ♪ |

YOUNG.



THE GRAVE.

THERE is a | calm | ♪ for | those who | weep, ♪ |
 ♪ A | rest ♪ | ♪ for | weary | pilgrims | found, ♪ |
 ♪ They | softly | lie, ♪ | ♪ and | sweetly | sleep, ♪ |
 Low in the | ground. | ♪ ♪ | ♪ ♪ |
 ♪ The | storm | ♪ that | wrecks the | wintry | sky ♪ |
 No | more dis- | turbs ♪ | their | deep re- | pose, ♪ |
 ♪ Than | summer | evening's | latest | sigh, ♪ |
 ♪ That | shuts | ♪ the | rose. ♪ | ♪ ♪ | ♪ ♪ |

I | long to | lay | this | painful | head |
 And | aching | heart be- | neath the | soil, |
 To | slumber in that | dreamless | bed |
 From | all | my | toil. |

For | misery | stole me | at my | birth, |
 And | cast me | helpless | on the | wild : |
 I perish ; | O my | mother | earth, |
 Take | home | thy | child. |

On thy | dear | lap | these | limbs re- | clined, |
 Shall | gently | moulder | into | thee ; |
 Nor | leave | one | wretched | trace be- | hind, |
 Re- | sembling | me. |

Hark ! | a | strange | sound | af- | frights mine | ear ; |
 My | pulse, | my | brain | runs | wild, | I | rave : |
 Ah ! | who art | thou whose | voice I | hear ? |
 I am the | Grave ! |

The | Grave, | (that | never | spake be- | fore,) |
 Hath | found at | length a | tongue | to | chide : |
 O | listen ! | I will | speak no | more : |
 Be | silent, | Pride. |

Art thou a | wretch, | of | hope | for- | lorn, |
 The | victim | of con- | suming | care ? |
 Is thy dis- | tracted | conscience | torn |
 By | fell de- | spair ? |

♪ Do | foul mis- | deeds ♪ | ♪ of | former | times ♪ |
 Wring with re- | morse thy | guilty | breast ? |
 ♪ And | ghosts | ♪ of | unfor- | given | crimes |
 Murder thy | rest ? | ♪ ♪ | ♪ ♪ |

Lash'd by the | furies of the | mind, ♪ |
 ♪ From | wrath and | vengeance | ♪ would'st thou | flee ? ♪ | ♪ ♪ |
 Ah ! | think not, | hope not, | fool, ♪ | ♪ to find ♪ |
 ♪ A | friend | ♪ in | me. ♪ | ♪ ♪ | ♪ ♪ |

♪ By | all the | terrors of the | tomb, ♪ |
 ♪ Be- | yond the | power of | tongue | ♪ to | tell, ♪ |
 ♪ By the | dread | secrets of my | womb, ♪ |
 ♪ By | death | ♪ and | hell ! |

♪ I | charge thee | live ! | ♪ re- | pent and | pray ; ♪ |
 ♪ In | dust thine | infamy de- | plore ; ♪ |
 ♪ There | yet is | mercy ; | ♪ ♪ | go thy | way, ♪ |
 ♪ And | sin ♪ | ♪ no | more. | ♪ ♪ | ♪ ♪ |

♪ What- | e'er thy | lot, ♪ | ♪ who- | e'er thou | be, ♪ |
 ♪ Con- | fess thy | folly, | ♪ ♪ | kiss the | rod, ♪ |
 And in thy | chastening | sorrows | see |
 ♪ The | hand | ♪ of | God. ♪ | ♪ ♪ | ♪ ♪ |

♪ A | bruised | reed ♪ | ♪ he | will not | break ; ♪ | ♪ ♪ |
 ♪ Af- | fictions | all his | children | feel ; ♪ | ♪ ♪ |
 ♪ He | wounds them | ♪ for his | mercy's | sake, ♪ |
 ♪ He | wounds | ♪ to | heal ! | ♪ ♪ | ♪ ♪ |

Humbled be- | neath his | mighty | hand, ˘ |
 Prostrate, | ˘ his | providence a- | dore : |
 ˘ 'Tis | done! ˘ | ˘ a- | rise! ˘ | ˘ ˘ | He | bids thee | stand, ˘ |
 ˘ To | fall | ˘ no | more. | ˘ ˘ | ˘ ˘ |

Now | traveller in the | vale of | tears !
 ˘ To | realms of ever- | lasting | light, ˘ |
 ˘ Through | time's | dark | wilderness of | years, ˘
 ˘ Pur- | sue | ˘ thy | flight. ˘ | ˘ ˘ | ˘ ˘ |

˘ There | is ˘ | ˘ a | calm for | those who | weep, ˘ |
 ˘ A | rest ˘ | ˘ for | weary | pilgrims | found ; |
 ˘ ˘ | ˘ And | while the | mouldering | ashes | sleep ˘ |
 Low in the | ground ; |

˘ The | soul, ˘ | ˘ (of | origin | ˘ di- | vine, ˘ |
 God's | glorious | image), | ˘ ˘ | freed from | clay,
 ˘ In | heaven's | ˘ e- | ternal | sphere shall | shine, ˘ |
 ˘ A | star | ˘ of | day ! | ˘ ˘ | ˘ ˘ |

˘ The | sun | is but a | spark of | fire, ˘ | ˘ ˘ |
 ˘ A | transient | meteor | ˘ in the | sky, ˘ | ˘ ˘ |
 ˘ The | soul, | ˘ im- | mortal | ˘ as its | sire, ˘ |
 ˘ Shall | never | die. | ˘ ˘ | ˘ ˘ |

MONTGOMERY.

HARVARD COLLEGE.

WITH- | IN a | short | distance of | this | city | stands an
insti- | tution of | learning, | which was | one of the | earliest
| cares of the | early | forefathers of the | country, | the |
consci- | entious | puritans. | Favored | child of an | age
of | trial and | struggle, | carefully | nursed through a | period
of | hardship and anx- | iety, | en- | dowed at | that | time
| by the ob- | lations of | men like | Harvard, | sus- |
tained from its | first foun- | dation | by the pa- | ternal |
arm of the | commonwealth, | by a | constant suc- | cession
of mu- | nificent be- | quests, | and by the | prayers of | all
| good | men, | the | Uni- | versity at | Cambridge | now
in- | vites our | homage | as the | most | ancient, | the
most | interesting, | and the | most im- | portant | seat of |
learning | in the | land; | pos- | sessing the | oldest |
and | most | valuable | library; | one of the | largest
mu- | seums of | mine- | ralogy and | natural | history; | a
| school of | law, which | annually re- | ceives into its | bosom
| more than | one | hundred and | fifty | sons from | all | parts
of the | Union, | where they | listen to in- | struction from
pro- | fessors whose | names have be- | come | a- | mong the
most | valuable pos- | sessions of the | land; | a |
school of di- | vinity, | the | muse of | true | learning and |

piety ; | ♪ | one of the | largest and | most | flourishing | schools
 of | medicine in the | country ; | ♪ be- | sides | there is a |
 general | body of | teachers, | twenty- | seven in | number, |
 many of | whose | names | help to | keep the | name of the |
 country re- | spectable in | every | part of the | globe where |
 science, | learning, and | taste are | cherished ; | ♪ the |
 whole pre- | sided over at | this | moment by a | gentleman |
 early dis- | tinguished in | public | life by his un- | conquer-
 able | energies | ♪ and his | masterly | eloquence ; | ♪ at a |
 later | period, by the | unsur- | passed a- | bility | ♪ with |
 which he ad- | ministered the af- | fairs of our | city, | ♪ and
 | now in a | green old | age, | full of | years and | honors, | ♪
 pre- | paring to | lay | down his | present | high | trust.* | ♪
 ♪ | Such is | Harvard Uni- | versity ; | ♪ and as | one of the
 | humblest of her | children, | happy in the | recol- | lection
 of a | youth | nurtured in her | classic re- | treats, | ♪ I |
 cannot al- | lude to her | ♪ with- | out an ex- | pression of |
 filial af- | fection and re- | spect. | ♪ |

♪ It ap- | pears, from the | last re- | port of the | Treasurer,
 | ♪ that the | whole a- | vailable | property of the | Uni-
 versity, | ♪ the | various ac- | cumu- | lations of | more than
 | two | centuries of | gene- | rosity, | ♪ a- | mounts to | seven
 | hundred and | three | thousand | one | hundred and | seventy-
 | five | dollars. | ♪ |

Change the | scene, | ♪ and | cast your | eyes upon an- |
 other | object. | ♪ There | now | swings | idly at her | moor-
 ings, in | this | harbor, | ♪ a | ship of the | line, | ♪ the O- |

* Hon. Josiah Quincy.

hio, | carrying | ninety | guns, | finished as | late as | eighteen
 | hundred and | thirty- | six, | ♪ for | five | hundred and |
 forty- | seven | thousand | eight | hundred and | eighty- | eight |
 dollars; | ♪ re- | paired | only | two years | afterwards, | ♪ in
 | eighteen | hundred and | thirty- | eight, | ♪ for | two |
 hundred and | twenty- | three | thousand and | twelve | dol-
 lars; | ♪ with an | armament | ♪ which has | cost | fifty- | three
 | thousand | nine | hundred and | forty- | five | dollars; | ♪ ♪ |
 making an a- | mount of | eight | hundred and | thirty- | four
 | thousand | ♪ ♪ | eight | hundred and | forty- | five | dollars,* |
 ♪ as the | actual | cost at | this | moment | ♪ of | that | single |
 ship; | ♪ ♪ | more than | one | hundred | thousand be- |
 yond | all the a- | vailable ac- | cumu- | lations of the | richest
 and | most | ancient | seat of | learning | ♪ in the | land! | ♪
 ♪ | Choose | ye, my | fellow | citizens of a | Christian | state,
 | ♪ be- | tween the | two | caskets—| ♪ ♪ | that where- | in
 is the | loveliness of | knowledge and | truth, | ♪ or | that
 which con- | tains the | carrion | death. | ♪ ♪ |

♪ I re- | fer | thus par- | ticularly | ♪ to the O- | hio, be- |
 cause she | happens to | be in our | waters. | ♪ But in | so |
 doing, I | do not | take the | strongest | case af- |forded by
 our | navy. | ♪ ♪ | Other | ships have ab- |sorbed | still |
 larger | sums. | ♪ ♪ | ♪ The ex- |pense of the | Delaware, in
 | eighteen | hundred and | forty- | two, | ♪ had been | one |
 million | fifty- | one | thousand | dollars. | ♪ ♪ |

♪ Pur- | sue the com- | parison | still | further. | ♪ The

* Document No. 132, House of Representatives, 3d Session, 27th Congress.

ex- | penditures | of the | Uni- | versity | during the | last
 | year, for the | general | purposes of the | College, | the
 in- | struction of the | under- | graduates, | and for the |
 schools of | law and di- | vinity, | amount to | forty- |
 six | thousand | nine | hundred and | forty- | nine | dollars.
 The | cost of the O- | hio for | one | year in | service, in |
 salaries, | wages, | and pro- | visions, | is | two | hundred
 and | twenty | thousand | dollars; | being | one | hundred
 and | seventy- | five | thousand | dollars | more than the | an-
 nual ex- | penditures | of the | Uni- | versity; | more than
 | *four* | *times* as | much. | In | other | words, | for
 the | annual | sum which is | lavished on | one | ship of the |
 line, | *four* | insti- | tutions, like | Harvard Uni- | versity,
 | might be sus- | tained through- | out the | country! |

SUMNER.



INDUSTRY NECESSARY TO THE ATTAINMENT OF ELOQUENCE.

THE | history of the | world | is | full of | testimony |
 to | prove | how | much de- | pends upon | industry; | not
 an | eminent | orator | has | lived | but is an ex- |
 ample of it. | Yet, in | contra- | diction to | all | this, |
 the | almost | uni- | versal | feeling ap- | pears to | be | that
 | industry | can ef- | fect | nothing; | that | eminence |
 is the re- | sult of | accident, | and that | every one | must

be con- | tent to re- | main | just | what he may | happen to |
 be. | ♪ ♪ | Thus | multitudes, | ♪ who | come | forward as |
 teachers and | guides, | ♪ ♪ | suffer them- | selves to be |
 satisfied | ♪ with the | most in- | different at- | tainments, | ♪
 and a | miserable | medi- | ocrity, | ♪ with- | out so | much
 as in- | quiring | how they may | rise | higher, | ♪ ♪ | much
 | less | making | any at- | tempt to | rise.

♪ For | any | other | art | they would have | served an ap-
 | prenticeship, | ♪ and would | be a- | shamed to | practice it
 in | public | ♪ be- | fore they had | learned it. | ♪ ♪ | ♪ If |
 any one would | sing, | ♪ he at- | tends a | master, | ♪ and is
 | drilled in the | very | ele- | mentary | principles ; | ♪ and |
 only | after the | most la- | borious | process | dares to | exer-
 cise his | voice in | public. | ♪ ♪ | This he | does, | though
 he has | scarce | anything to | learn | ♪ but the me- | chanical
 | exe- | cution of | what | lies in | sensible | forms be- | fore
 the | eye. | ♪ ♪ | But the ex- | tempore | speaker, | who is to
 in- | vent as | well as to | utter, | ♪ to | carry | on an | ope- |
 ration of the | mind, | ♪ as | well as to pro- | duce | sound, |
 ♪ ♪ | enters upon the | work with- | out pre- | paratory | dis-
 cipline, | ♪ and | then | wonders that he | fails. | ♪ ♪ | If he
 were | learning to | play on the | flute | ♪ for | public exhi- |
 bition, | ♪ what | hours | ♪ and | days would he | spend | ♪
 in | giving fa- | cility | ♪ to his | fingers, | ♪ and at- | tain-
 ing the | power of the | swiftest | ♪ and most ex- | pressive
 exe- | cution ! | ♪ ♪ | If he were de- | voting him- | self to
 the | organ, | ♪ ♪ | what | months and | years would he |
 labor, | that he might | know its | compass, | ♪ and be | mas-
 ter of its | keys, and be | able to | draw | out, at | will, | all

its | various | combi- | nations of har- | monious | sounds, | ♪
and its | full | richness and | delicacy of ex- | pression ! | ♪ ♪ |

♪ And | yet he will | fancy that the | grandest, | ♪ the
most | various, | ♪ and | most ex- | pressive of | all | instru-
ments | ♪ which the | infinite Cre- | ator has | fashioned, by
the | union of an | intel- | lectual | soul | ♪ with the | powers
of | speech, | ♪ may be | played upon | ♪ with- | out | study
or | practice. | ♪ ♪ | ♪ He | comes to it | ♪ a | mere | unin-
| structed | tyro, | ♪ and | thinks to | manage | all its | stops,
| ♪ and com- | mand the | whole | compass of its | varied | ♪
and | compre- | hensive | power ! | ♪ he finds himself a |
bungler | in the at- | tempt, | ♪ is | mortified | ♪ at his |
failure, | ♪ and | settles it in his | mind for | ever | that the
at- | tempt is | vain. | ♪ ♪ | ♪ ♪ |

♪ Suc- | cess in | every | art, | ♪ what- | ever may | be the |
natural | talent, | ♪ is | always the re- | ward of | industry
and | pains. | ♪ ♪ | ♪ But the | instances are | many, | ♪ of |
men of the | finest | natural | genius, | whose be- | ginning
has | promised | much, | ♪ but | who have de- | generated |
wretchedly | as they ad- | vanced, | ♪ be- | cause they |
trusted to their | gifts, | ♪ and | made | no | efforts | ♪ to
im- | prove. | ♪ ♪ | That there have | never | been | other |
men of | equal en- | dowments with De- | mosthenes and |
Cicero, | ♪ ♪ | none would | venture to sup- | pose ; | ♪ but |
who have | so de- | voted them- | selves to their | art, | ♪ or
be- | come | equal in | excellence ? | ♪ ♪ | ♪ If | those | great
| men had | been con- | tent like | others | ♪ to con- | tinue
as they be- | gan, | ♪ and had | never | made their | perse- |
vering | efforts for im- | provement, | ♪ ♪ | what would their

| countries have | benefited | ♪ from their | genius, | ♪ or the
 | world have | known of their | fame? | ♪ ♪ | They would
 have been | lost in the | undis- | tinguished | crowd | ♪ that
 sunk to ob- | livion a- | round them. | ♪ ♪ |

H. WARE.



TO THE URSA MAJOR.

♪ WITH | what a | stately and ma- | jestic | step |
 ♪ That | glorious | constel- | lation of the | north |
 Treads its e- | ternal | circle ! | going | forth
 Its | princely | way a- | mongst the | stars, | ♪ in | slow
 And | silent | brightness ! | ♪ ♪ | Mighty one, | all | hail ! |
 ♪ I | joy to | see thee | on thy | glowing | path |
 Walk like some | stout and | girded | giant, | ♪ ♪ | stern, |
 ♪ Un- | wearied, | ♪ ♪ | resolute, | ♪ whose | toiling | foot
 Dis- | dains to | loiter on its | destined | way. | ♪ ♪ |

♪ The | other | tribes for- | sake their | midnight | track, |
 ♪ And | rest their | weary | orbs be- | neath the | wave ; |
 ♪ But | thou dost | never | close thy | burning | eye, |
 ♪ Nor | stay thy | steadfast | step. | ♪ But | on, | still | on ! |
 ♪ While | systems | change and | suns re- | tire, | ♪ and | worlds |
 Slumber and | wake, | ♪ thy | senseless | march pro- | ceeds.
 ♪ The | near ho- | rizon | tempts to | rest in | vain. | ♪ ♪ |
 Thou, | faithful | sentinel, | ♪ dost | never | quit

Thy | long ap- | pointed | watch : | ♪ But, | sleepless | still, |
 ♪ Dost | guard the | fixed | light | ♪ of the | universe, |
 ♪ And | bid the | north for- | ever | know its | place.

Ages have | witnessed | thy de- | voted | trust, |
 Un- | changed, | ♪ un- | changing. | ♪ ♪ | When the | sons of | God |
 ♪ Sent | forth that | shout of | joy which | rang through | heaven, |
 ♪ And | echoed from the | outer | spheres that | bound
 The il- | limitable | universe, | ♪ ♪ | thy | voice |
 Joined the | high | chorus ; | ♪ from | thy | radiant | orbs |
 ♪ The | glad | cry | sounded, | ♪ ♪ | swelling to | his | praise |
 ♪ Who | thus had | cast an- | other | sparkling | gem, |
 Little but | beautiful, | ♪ a- | mid the | crowd
 Of | splendors that en- | rich his | firmament.
 As thou art | now, | so wast thou | then | ♪ the | same.

Ages have | rolled their | course ; | ♪ and | time grown | gray ; |
 ♪ The | seas have | changed their | beds ; | ♪ the e- | ternal | hills
 Have | stoop'd with | age ; | ♪ the | solid | continents |
 ♪ Have | left their | banks ; | ♪ and | man's im- | perial | works, |
 ♪ The | toil, | pride, | strength of | kingdoms, | ♪ which had | flung
 Their | haughty | honors in the | face of | heaven, |
 ♪ As | if im- | mortal, | ♪ ♪ | have been | swept a- | way, | ♪ ♪ |
 Shatter'd and | mouldering, | ♪ ♪ | buried and for- | got. | ♪ ♪ |
 ♪ But | time has | shed | no | dimness on | thy | front, |
 ♪ Nor | touch'd the | firmness of thy | tread ; | ♪ ♪ | youth, |
 strength,

And | beauty | still are | thine, | ♪ as | clear, | ♪ as | bright |
 ♪ As | when the Al- | mighty | Former | sent thee | forth, | ♪ ♪ |

Beautiful | offspring of his | curious | skill, |
 ¶ To | watch | earth's | northern | beacon, | ¶ and | pro- | claim |
 ¶ The e- | ternal | chorus of e- | ternal | love.

¶ I | wonder | ¶ as I | gaze. | ¶ ¶ | That | stream of | light, |
 ¶ Un- | dimmed, | ¶ un- | quenched, | ¶ ¶ | just as I | see
 thee | now, |

¶ Has | issued from | those | dazzling | points through | years |
 ¶ That | go back | far into e- | ternity. | ¶ ¶ | ¶ ¶ |

¶ Ex- | haustless | flood ! | ¶ for | ever | spent, | ¶ re- | newed
 For | ever ! | ¶ ¶ | yea, | ¶ and | those re- | fulgent | drops,
 Which | now de- | scend upon my | lifted | eye, |

Left there | far | fountains | twice three | years a- | go. | ¶ ¶ |
 While | those | winged | particles, whose | speed out- | strips
 The | flight of | thought, | ¶ were | on their | way, | ¶ the | earth |
 Compassed its | tedious | circuit | round and | round ; |

¶ And | in the ex- | tremes of | annual | change be- | held |
 Six | autumns | fade, | six | springs re- | new their | bloom : | ¶ ¶ |
 So | far from | earth those | mighty | orbs re- | volve ! |

¶ So | vast the | void through | which their | beams de- |
 scend ! | ¶ ¶ | ¶ ¶ |

¶ Ye | glorious | lamps of | God, | He may have | quenched
 Your | ancient | flames, | ¶ and | bid e- | ternal | night |
 Rest on your | spheres, | ¶ and | yet no | tidings | reach
 This | distant | planet. | ¶ ¶ | Messengers | still | come, |
 Laden with | your | far | fire, | and we may | seem
 To | see your | lights | still | burning ; | while their | blaze
 But | hides the | black | wreck | ¶ of ex- | tinguished | realms, |

♪ Where | anarchy and | darkness | long have | reigned.
 ♪ Yet | what is | this, | which, to the as- | tonished | mind,
 Seems | measureless, | ♪ and | which the | baffled | thought
 Con- | founds ? | ♪ a span, | ♪ a point in | those do- | mains, |
 | ♪ ♪ | Which the | keen | eye can | traverse. | ♪ ♪ | Seven | stars |
 Dwell in that | brilliant | cluster, | ♪ and the | sight
 Em- | braces | all at | once ; | ♪ yet | each from | each
 Re- | sides as | far as | each of | them from | earth, | ♪ ♪ |
 ♪ And | every | star from | every | other | burns |
 No | less re- | mote. | ♪ ♪ | ♪ ♪ | From the pro- | found of |
 heaven, |
 Un- | travelled | e'en in | thought, | keen | piercing | rays |
 Dart through the | void, re- | vealing to the | sense |
 Systems and | worlds un- | numbered. | ♪ ♪ | Take the | glass, |
 ♪ And | search the | skies. | ♪ ♪ | ♪ The | opening | skies pour | down
 Upon your | gaze | thick | showers of | sparkling | fire. |
 Stars | crowded, | ♪ ♪ | thronged | ♪ in | regions | so re- | mote, |
 ♪ That their | swift | beams, | ♪ the | swiftest | things that | be, |
 ♪ Have | travelled | centuries on their | flight to | earth. | ♪ ♪ |
 Earth, | sun, and | nearer | constel- | lations, | what
 Are | ye a- | mid this | infinite ex- | tent,
 And | multitude of | God's | most | infinite | works ! | ♪ ♪ | ♪ ♪ |

 ♪ And | these are | suns ! | ♪ ♪ | vast, | central, | living |
 fires, | ♪ ♪ |
 Lords of de- | pendent | systems, | ♪ ♪ | kings of | worlds,
 ♪ That | wait as | satellites | ♪ upon their | power, |
 ♪ And | flourish in their | smile. | ♪ A- | wake, my | soul,
 ♪ And | meditate the | wonder ! | ♪ ♪ | Countless | suns |

Blaze | round thee, | leading | forth their | countless | worlds ! |
 | ♪ ♪ | Worlds in whose | bosoms | living | things re- | joice, |
 ♪ And | drink the | bliss of | being | ♪ from the | fount
 Of | all per- | vading | love.

What | mind can | know, | ♪ ♪ |
 What | tongue can | utter | all their | multitudes ! | ♪ ♪ |
 Thus | numberless, | ♪ in | numberless a- | bodes ! | ♪ ♪ |
 Known but to | thee, | blest | Father ! | thine they | are, |
 Thy | children and thy | care ; | ♪ and | none o'er- | look'd
 Of | thee ! | ♪ ♪ | No, | not the | humblest | soul that | dwells
 A- | mid the | giant | glories of the | sky, |
 Like the | mean | mote that | dances in the | beam,
 ♪ A- | mongst the | mirrored | lamps which | fling
 Their | wasteful | splendor from the | palace | wall, | ♪ ♪ |
 None, | none es- | cape the | kindness of | thy | care ; | ♪ ♪ |
 All | compassed under- | neath thy | spacious | wing, |
 Each | fed and | guided by | thy | powerful | hand. | ♪ ♪ | ♪ ♪ |

Tell me, | ♪ ye | splendid | orbs, | as from your | throne
 Ye | mark the | rolling | provinces that | own
 Your | sway, | ♪ what | beings | fill those | bright a- | bodes ?
 ♪ How | formed, | ♪ how | gifted ? | ♪ ♪ | what their | powers,
 | ♪ their | state, |
 ♪ Their | happiness, | ♪ their | wisdom ? | ♪ ♪ | ♪ do they |
 bear

The | stamp of | human | nature ? | ♪ ♪ | or has | God |
 Peopled those | purer | realms with | lovelier | forms
 And | more ce- | lestial | minds ? | ♪ Does | innocence |

Still | wear her | native and un- | tainted | bloom ? | ♪ ♪ |
 Or has | sin | breathed his | deadly | blight a- | broad, |
 ♪ And | sowed cor- | ruption | ♪ in those | fairy | bowers ? |

 ♪ Has | war trod | o'er them | ♪ with his | foot of | fire ? |
 ♪ And | slavery | forged his | chains, | ♪ and | wrath, | ♪ and
 | hate, |
 ♪ And | sordid | selfishness, | ♪ and | cruel | lust, |
 Leagued their | base | bands to | tread out | light and | truth, |
 ♪ And | scattered | woe where | heaven had | planted | joy ? |
 ♪ Or | are they | yet | all | paradise, | ♪ un- | fallen,
 And | uncor- | rupt ? | ♪ ex- | istence | one | long | joy,—
 ♪ With- | out dis- | ease upon the | frame, or | sin
 Upon the | heart, or | weariness of | life, | ♪ ♪ |
 Hope | never | quenched, | ♪ and | age un- | known, |
 ♪ And | death un- | feared ; | ♪ while | fresh and | fadeless |
 youth |
 Glows in the | light from | God's | near | throne of | love ? | ♪ ♪ |

Open your | lips, ye | wonderful and | fair ! |
 Speak, | speak ! | ♪ the | mysteries of | those | living | worlds
 Un- | fold ! | ♪ ♪ | No | language ? | ♪ ♪ | Ever- | lasting | light
 And | everlasting | silence ? | ♪ ♪ | Yet the | eye
 May | read and | under- | stand. ♪ The | hand of | God |
 ♪ Has | written | legibly what | man may | know, |
 ♪ The | glory of the | Maker. | ♪ ♪ | There it | shines,
 ♪ In- | effable, | ♪ un- | changeable ; | ♪ ♪ | ♪ and | man, |
 Bound to the | surface of this | pigmy | globe, |
 ♪ May | know and | ask no | more.

¶ In | other | days, |

¶ When | death shall | give the en- | cumbered | spirit |
wings, |

¶ Its | range shall be ex- | tended; | ¶ it shall | roam,

Per- | chance, a- | mong those | vast mys- | terious | spheres; |

¶ Shall | pass from | orb to | orb, | ¶ and | dwell in | each,

¶ Fa- | miliar with its | children; | ¶ ¶ | learn their | laws,

¶ And | share their | state, | ¶ and | study and a- | dore

The | infinite va- | rieties of | bliss

And | beauty, | ¶ by the | hand of | power di- | vine, | ¶ ¶ |

Lavished on | all its | works.

¶ E- | ternity |

¶ Shall | thus | roll | on with | ever | fresh de- | light; | ¶ ¶ |

No | pause of | pleasure or im- | provement; | ¶ ¶ | world

On | world | still | opening to the in- | structed | mind

An | unex- | hausted | universe; | ¶ and | time

But | adding to its | glories; | ¶ ¶ | while the | soul,

¶ Ad- | vancing | ever to the | Source of | light

And | all per- | fection, | ¶ ¶ | lives, | ¶ a- | dores, | ¶ and
| reigns, |

¶ In | cloudless | knowledge, | purity, and | bliss. |

H. WARE, JR.

HYMN TO THE DEITY.

THESE, | ♪ as they | change, | ♪ ♪ | Al- | mighty | Father, | these |
 Are but the | varied | God. | ♪ The | rolling | year
 Is | full of | thee. | ♪ ♪ | Forth in the | pleasing | Spring |
 ♪ Thy | beauty | walks, | ♪ thy | tenderness and | love. | ♪ ♪ |
 Wide | flush the | fields ; | ♪ the | softening | air is | balm ; |
 | ♪ ♪ | Echo the | mountains | round ; | ♪ the | forest | smiles ; |
 ♪ And | every | sense and | every | heart is | joy. | ♪ ♪ |

Then | comes thy | glory in the | summer | months, |
 ♪ With | light and | heat re- | fulgent. | ♪ ♪ | Then thy | sun |
 Shoots | full per- | fection | through the | swelling | year ; |
 ♪ And | oft thy | voice in | dreadful | thunder | speaks ; |
 ♪ And | oft at | dawn, | deep | noon, or | falling | eve, |
 ♪ By | brooks and | groves, in | hollow-whispering | gales. |

♪ Thy | bounty | shines in | Autumn | uncon- | fined, |
 ♪ And | spreads a | common | feast for | all that | live. |
 ♪ In | winter, | awful | thou ! | ♪ with | clouds and | storms
 A- | round thee | thrown, | ♪ ♪ | tempest o'er | tempest | rolled, |
 ♪ Ma- | jestic | darkness ! | ♪ on the | whirlwind's | wing, |
 Riding sub- | lime | ♪ thou | bidst the | world a- | dore ; |
 ♪ And | humblest | Nature with thy | northern | blast. |

☞ Mys- | terious | round ! | ☞ what | skill, | ☞ what | force di-
vine, |

Deep | felt, in | these ap- | pear ! | ☞ a | simple | train, |
☞ Yet | so de- | lightful | mixed, | ☞ with | such | kind | art, |
☞ Such | beauty and be- | neficence com- | bined : | ☞ ☞ |
Shade | unper- | ceived | so | softening into | shade, |
☞ And | all | so | forming an har- | monious | whole, | ☞ ☞ |
That, as they | still suc- | ceed, | ☞ they | ravish | still. | ☞ ☞ |

☞ But | wandering | oft, with | brute, un- | conscious | gaze, |
Man | marks not | thee ; | ☞ ☞ | marks not the | mighty | hand |
☞ That, | ever | busy, | wheels the | silent | spheres, | ☞ ☞ |
Works in the | secret | deep, | ☞ ☞ | shoots | teeming | thence |
☞ The | fair pro- | fusion that o'er- | spreads the | spring, |
Flings from the | sun di- | rect | ☞ the | flaming | day, | ☞ ☞ |
Feeds | every | creature, | ☞ ☞ | hurls the | tempest | forth, | ☞ ☞ |
And as on | earth this | grateful | change re- | volves, |
☞ With | transport | touches | all the | springs of | life. | ☞ ☞ |

Nature at- | tend ! | ☞ ☞ | join | every | living | soul |
☞ Be- | neath the | spacious | temple of the | sky, |
☞ In | ado- | ration | join, | ☞ and | ardent | raise |
One | general | song ! | ☞ To | him, ye | vocal | gales, |
☞ ☞ | Breathe | soft, | ☞ whose | spirit in your | freshness |
breathes : | ☞ ☞ |

O | talk of | him in | solitary | glooms, | ☞ ☞ |
Where | o'er the | rock | ☞ the | scarcely | waving | pine
Fills the | brown | shade | ☞ with a re- | ligious | awe. | ☞ ☞ |
☞ And | ye whose | bolder | note is | heard a- | far, |

Who | shake the as- | tonished | world, | lift | high
to | heaven |

The im- | petuous | song, | and | say from | whom you |
rage. |

His | praise, ye | brooks, at- | tune, | ye | trembling | rills, |

And | let me | catch it | as I | muse a- | long. |

Ye | headlong | torrents, | rapid and pro- | found; |

Ye | softer | floods that | lead the | humid | maze

A- | long the | vale; | and | thou, ma- | jestic | main, |

A | secret | world of | wonders in thy- | self, |

Sound | his stu- | pendous | praise, | whose | greater | voice, |

Or | bids you | roar, | or | bids your | roarings | cease. |

Soft | roll your | incense, | herbs, and | fruits, and | flowers, |

In | mingled | clouds to | him whose | sun ex- |alts; |

Whose | breath per- | fumes you, | and whose | pencil | paints. |

Ye | forests, | bend; | ye | harvests, | wave to | him; |

Breathe your | still | song into the | reaper's | heart, |

As | home he | goes be- |neath the | joyous | moon. |

Ye that keep | watch in | heaven, | as | earth a- | sleep |

Un- | conscious | lies, | ef- | fuse your | mildest | beams; |

Ye | constel- | lations, | while your | angels | strike

A- | mid the | spangled | sky the | silver | lyre. |

Great | source of | day! | blest | image | here be- | low

Of | thy Cre- | ator, | ever | pouring | wide, |

From | world to | world the | vital | ocean | round, |

On | Nature | write with | every | beam | his | praise. |

♪ Ye | thunders | roll; | ♪ be | hushed the | prostrate | world, |
 ♪ While | cloud to | cloud re- | turns the | solemn | hymn. | ♪ ♪ |
 Bleat | out a- | fresh, ye | hills; | ♪ ye | mossy | rocks, |
 ♪ Re- | tain the | sound; | ♪ the | broad re- | sponsive | low, |
 ♪ Ye | valleys, | raise, | ♪ for the | Great | Shepherd | reigns, |
 ♪ And | his un- | suffering | kingdom | yet will | come. | ♪ ♪ |
 ♪ Ye | woodlands, | all a- | wake; | ♪ a | boundless | song |
 Burst from the | groves: | ♪ and | when the | restless | day,
 Ex- | piring, | lays the | warbling | world a- | sleep, | ♪ ♪ |
 Sweetest of | birds, | ♪ ♪ | sweet | Philo- | mela, | charm
 The | listening | shades, and | teach the | night | his | praise. | ♪ ♪ |

♪ Ye | chief, for | whom the | whole cre- | ation | smiles, |
 ♪ At | once the | head, | ♪ the | heart, | ♪ the | tongue of |
 all, | ♪ ♪ |
 Crown the | great | hymn. | ♪ ♪ | ♪ In | swarming | cities |
 vast, |

♪ As- | sembled | men | ♪ to the | deep | organ | join
 The | long re- | sounding | voice, | ♪ ♪ | oft | breaking | clear,
 At | solemn | pauses, | through the | swelling | bass. | ♪ ♪ |
 ♪ And as | each | mingling | flame in- | creases | each, |
 ♪ In | one u- | nited | ardor | rise to | heaven. | ♪ ♪ |
 Or, if you | rather | choose the | rural | shade, |
 ♪ And | find a | fane in | every | sacred | grove, | ♪ ♪ |
 There let the | shepherd's | flute, | ♪ the | virgin's | lay, |
 ♪ The | prompting | seraph | ♪ and the | poet's | lyre,
 Still | sing the | God of | seasons, | ♪ as they | roll. | ♪ ♪ | ♪ ♪ |
 ♪ For | me, | ♪ when | I for- | get the | darling | theme, | ♪ ♪ |
 Whether the | blossom | blows, | ♪ the | summer | ray |

Russets the | plain, | ♪ in- | spiring | autumn | gleams, |
 ♪ Or | winter | rises in the | blackening | east, | ♪ ♪ |
 ♪ Be | my | tongue | mute, | ♪ my | fancy | paint no | more,
 ♪ And, | dead to | joy, | ♪ for- | get my | heart to | beat ! | ♪ ♪ |
 ♪ Should | fate com- | mand me | ♪ to the | farthest | verge
 Of the | green | earth, | ♪ to | distant, | barbarous | climes, | ♪ ♪ |
 Rivers un- | known to | song, | ♪ where | first the | sun |
 Gilds | Indian | mountains, | ♪ or his | setting | beam |
 Flames on the At- | lantic | isles, | ♪ ♪ | ♪ 'tis | nought to | me,
 ♪ Since | God is | ever | present, | ♪ ♪ | ever | felt ; | ♪ ♪ |
 ♪ In the | void | waste | ♪ ♪ | as in the | cities | full : | ♪ ♪ |
 ♪ And | where | He | vital | breathes | ♪ ♪ | there | must be |
 joy. |

♪ When | e'en at | last the | solemn | hour shall | come, |
 ♪ And | wing my | mystic | flight to | future | worlds, |
 ♪ I | cheerful | ♪ will o- | bey ; | ♪ ♪ | There, with | new |
 powers, |
 ♪ Will | rising | wonders | sing : | ♪ I | cannot | go
 ♪ Where | uni- | versal | love | smiles not a- | round, |
 ♪ Sus- | taining | all yon | orbs | ♪ and | all their | suns ; |
 ♪ From | seeming | evil | still e- | ducing | good, |
 ♪ And | better | thence a- | gain, and | better | still, |
 ♪ In | infinite pro- | gression. | ♪ ♪ | ♪ But I | lose
 My- | self in | Him, | ♪ ♪ | ♪ in | light in- | effable ! | ♪ ♪ |
 Come, | then, ex- | pressive | Silence, | ♪ ♪ | muse His | praise.

THOMSON.

WARREN'S ADDRESS.

1. STAND! | ♪ the ground's your | own, my | braves, |
 Will ye | give it | up to | slaves? | ♪ ♪ |
 Will ye | look for | greener | graves? | ♪ ♪ |
 Hope ye | mercy | still? | ♪ ♪ | ♪ ♪ |
 What's the | mercy | despots | feel? | ♪ ♪ |
 Hear it in | that | battle | peal! | ♪ ♪ |
 Read it on | yon | bristling | steel! | ♪ ♪ |
 Ask it | ♪ ♪ | ye who | will. | ♪ ♪ | ♪ ♪ |

2. Fear ye | foes who | kill for | hire? | ♪ ♪ |
 Will ye to your | homes re- | tire? | ♪ ♪ |
 Look be- | hind you! | ♪ they're a- | fire! |
 ♪ And be- | fore you, | see |
 Who have | done it! | —♪ From the | vale |
 On they | come! | —♪ and | will ye | quail? — | ♪ ♪ |
 Leaden | rain and | iron | hail |
 Let their | welcome | be! | ♪ ♪ | ♪ ♪ |

3. ♪ In the | God of | battles | trust! | ♪ ♪ |
 Die we | may | —♪ and | die we | must; | ♪ ♪ |
 ♪ But, | O, | where can | dust to | dust |
 Be con- | signed | so | well,

♪ As | where | heaven its | dews shall | shed, |
 ♪ On the | martyred | patriot's | bed, |
 ♪ And the | rocks shall | raise their | head, |
 ♪ Of | his | deeds to | tell? | ♪ ♪ | ♪ ♪ |

PIERPONT.



CHAPIN ON REFORM.

♪ THE | great | element of re- | form | ♪ is | not | born
 of | human | wisdom, | ♪ it | does not | draw its | life from |
 human | organi- | zations. | ♪ ♪ | ♪ I | find it | only in Chris- |
 tianity. | ♪ ♪ | ♪ ♪ | “Thy | kingdom | come!” | ♪ There |
 is a sub- | lime and | pregnant | burden | ♪ in | this | prayer. |
 It is the | aspi- | ration of | every | soul that | goes | forth in
 the | spirit of re- | form. | ♪ For | what is the sig- | nificance
 of | this | prayer? | ♪ ♪ | ♪ ♪ | ♪ It | is a pe- | tition that |
 all | holy | influences | ♪ would | penetrate, | ♪ and sub- |
 due | ♪ and | dwell in the | heart of | man, | ♪ un- | til he
 shall | think, | ♪ and | speak, | ♪ and | do | good, | ♪ from the |
 very ne- | cessity of his | being. | ♪ ♪ | ♪ ♪ | So would the |
 insti- | tutions of | error and | wrong | crumble and | pass
 a- | way; | ♪ ♪ | so would | sin | die out | ♪ from the | earth; |
 ♪ and the | human | soul | living in | harmony | ♪ with the di- |
 vine | will, | ♪ ♪ | this | earth would be- | come like | heaven.
 | ♪ ♪ | ♪ ♪ | ♪ It is | too | late for the re- | formers to | sneer
 at Chris- | tianity; | ♪ it is | foolishness for | them to re- |

ject it. | In it are en- | shrined our | faith in | human | pro-
 gress, | ♪ our | confidence in re- | form. | ♪ It is in- | dis-
 solubly con- | nected with | all that is | hopeful, | spiritual, |
 capable, in | man. | ♪ ♪ | ♪ That | men have | misunder- | stood
 it, | ♪ and per- | verted it, | ♪ is | true. | ♪ ♪ | But it is | also |
 true that the | noblest | efforts for | human melio- | ration | ♪
 have come | out of it, | ♪ have been | based up- | on it. | ♪ ♪ |
 ♪ ♪ | Is it | not so? | ♪ ♪ | ♪ ♪ | Come, ye re- | membered |
 ones, | ♪ who | sleep the | sleep of the | just, | ♪ ♪ | ♪ who |
 took your | conduct | ♪ from the | line of | Christian phi- | loso-
 phy, | ♪ ♪ | come from your | tombs and | answer! | ♪ ♪ | ♪ ♪ |
 Come, | Howard, | ♪ from the | gloom of the | prison, | ♪ and
 the | taint of the | lazar-house, | ♪ and | show us | what phi- |
 lanthropy can | do | ♪ when im- | bued with the | spirit of |
 Jesus. | ♪ ♪ | ♪ ♪ | Come, | Eliot, | ♪ from the | thick |
 forest, | ♪ where the | red man | listens to the | word of | life;
 | ♪ ♪ | come, | Penn, from thy | sweet | counsel and | weapon-
 less | victory, | ♪ and | show us what | Christian | zeal and |
 Christian | love can ac- | complish | ♪ with the | rudest bar- |
 barians, | ♪ or the | fiercest | hearts. | ♪ ♪ | ♪ ♪ | Come, |
 Raikes, | ♪ from thy | labors with the | ignorant and the | poor,
 | ♪ and | show us with | what an | eye this | faith re- | gards
 the | lowest and | least of our | race; | ♪ ♪ | ♪ ♪ | ♪ and |
 how | diligently it | labors, | not for the | body, | not for the
 | rank, | ♪ ♪ | but for the | plastic | soul | ♪ that is to | crown
 the | ages of | immor- | tality. | ♪ ♪ | ♪ ♪ |

♪ And | ye, | ♪ who are a | great | number; | ♪ ♪ | ye |
 nameless | ones, | ♪ who have | done | good in your | narrow |
 spheres, con- | tent to fore- | go re- | nown on | earth, | ♪

and | seeking your re- | ward in the | record on | high, | ८ ८ |
 come and | tell us how | kindly a | spirit, | ८ how | lofty a |
 purpose, | ८ or how | strong a | courage, | ८ the re- | ligion
 ye pre- | ferred can | breathe into the | poor, | ८ the | humble,
 and the | weak. | ८ ८ | ८ ८ | Go | forth, then, | spirit of
 Chris- | tianity, | ८ to thy | great | work of re- | form ! | ८ ८ |

८ The | past bears | witness to thee | ८ in the | blood of
 thy | martyrs, | ८ and the | ashes of thy | saints and | heroes ;
 | ८ the | present is | hopeful be- | cause of thee ; | ८ the |
 future shall ac- | knowledge thy om- | nipotence. | ८ ८ | ८ ८ |



NINTH CHAPTER OF JOHN.

AND as | Jesus | passed | by, ८ ८ he | saw a | man which
 was | blind from his | birth. | ८ ८ | ८ ८ | And his dis- |
 ciples | asked him, | saying, | Master, | who did | sin, ८ |
 this | man, | ८ or his | parents, | that he was | born ८ |
 blind ? | ८ ८ | ८ ८ | Jesus | answered, | Neither hath |
 this | man | sinned, | nor his | parents : | ८ ८ | but that the
 | works of | God | ८ should be | made ८ | manifest in him. |
 ८ ८ | ८ ८ | I must | work the | works of | him that | sent
 me, | while it is | day : | ८ ८ | ८ the | night | cometh, | ८
 when | no ८ | man | can ८ | work. ८ | ८ ८ | ८ ८ | ८ As | long |
 ८ as | I am in the | world, ८ | I am the | light of the | world. |
 ८ ८ | ८ ८ | When he had | thus ८ | spoken, | ८ he | spat on

the | ground, | and | made | clay | of the | spittle, |
 and he a- | nointed the | eyes | of the | blind man |
 with the | clay, | and | said unto him, | Go, | wash in
 the | pool of | Siloam, | (which is, by in- | terpre- | ta-
 tion, | Sent.) | He | went his | way, | therefore,
 | and | washed, | and | came | seeing. |

The | neighbors, | therefore, | and | they which be- |
 fore had | seen him, | that he was | blind, | said, |
 Is not | this | he that | sat and | begged? |
 Some | said, | This | is | he; | others | said, | He
 is | like him : | but | he | said, | I | am | he. |
 Therefore | said they unto him, | How | were
 thine | eyes | opened? | He | answered and |
 said, | A | man | that is | called | Jesus, | made | clay, |
 and a- | nointed mine | eyes, | and | said unto me, | Go
 to the | pool of | Siloam, | and | wash : | and I |
 went and | washed, | and I re- | ceived | sight. |
 Then | said they unto him, | Where | is he? |
 He | said, | I | know not. |

They | brought to the | Pharisees | him that a- | foretime
 was | blind. | And it was the | Sabbath | day |
 when | Jesus | made the | clay, | and | opened his | eyes. |
 Then a- | gain the | Pharisees | also | asked him
 | how he had re- | ceived his | sight. | He | said unto
 | them, | He | put | clay | upon mine | eyes, | and
 I | washed, | and do | see. | Therefore said | some
 of the | Pharisees, | This | man is | not of | God, | be-
 cause | he | keepeth | not the | Sabbath | day. | Others
 | said, | How can a | man that is a | sinner | do such |

miracles? | 1 1 | 1 And | there was a di- | vision a- | mong
 them. | 1 1 | 1 1 | 1 They | say unto the | blind | man a- |
 gain, 1 | 1 1 | What | sayest | thou of him? | that he hath |
 opened thine | eyes? | 1 1 | 1 He | said, 1 | He is a | pro-
 phet. | 1 1 | 1 1 |

1 But the | Jews | did not be- | lieve con- | cerning him |
 1 that he | had been | blind, | 1 and re- | ceived his | sight,
 | 1 un- | til they | called the | parents of | him that had re- |
 ceived his | sight. | 1 1 | 1 And they | asked them, | saying,
 | 1 1 | Is | this your | son, | who ye | say | 1 was | born |
 blind? 1 | 1 1 | how | then 1 | doth he | now 1 | see? 1 | 1
 1 | 1 1 | 1 His | parents | answered them, | 1 and | said, |
 1 1 | 1 We | know that | this is our | son, 1 | and that he
 was | born | blind: 1 | 1 1 | But by | what 1 | means | 1 he
 | now | seeth, | 1 we | know | not; 1 | 1 or | who hath |
 opened his | eyes, | 1 we | know not: | 1 1 | he is of | age, 1
 | ask | him, 1 | he shall | speak for him- | self. 1 | 1 1 | 1 1 |

These | words 1 | spake his | parents, | 1 be- | cause they
 | feared the | Jews: | 1 1 | 1 for the | Jews had a- | greed
 al- | ready, | that if | any man | 1 did con- | fess that he was
 | Christ, | 1 1 | he should be | put | out of the | synagogue.
 | 1 1 | 1 1 | Therefore | said his | parents, | He is of | age,
 1 | ask 1 | him. 1 | 1 1 | 1 1 |

Then a- | gain 1 | called they the | man that was | blind, |
 1 and | said unto him, | 1 1 | Give 1 | God the | praise: | 1 we
 | know that | this 1 | man 1 | 1 is a | sinner. | 1 1 | 1 1 |
 1 He | answered and | said, 1 | Whether he | be a | sinner or |
 no, 1 | 1 I | know not; | 1 1 | one | thing I | know, | 1
 that, where- | as I | was 1 | blind, 1 | 1 1 | now | 1 I |

see. | 1 1 | 1 1 | Then 1 | said they | to him a- | gain, 1 |
 What | did he | to thee? | 1 1 | How 1 | opened he thine |
 eyes? | 1 1 | 1 1 | 1 He | answered them, | 1 I have | told
 you al- | ready, | 1 and ye | did not | hear: | 1 1 | where-
 fore | would ye | hear it a- | gain? | 1 1 | 1 Will | ye | also |
 be his dis- | ciples? | 1 1 | 1 1 | Then they re- | viled him,
 | 1 and | said, | Thou art | his dis- | ciple; | 1 but | we are |
 Moses' dis- | ciples. | 1 1 | 1 1 | 1 We | know that | God 1
 | spake unto | Moses: | 1 1 | as for | this 1 | fellow, | 1 we |
 know not from | whence he | is. | 1 1 | 1 1 | 1 The | man |
 answered and | said unto them, | 1 1 | Why, 1 | herein | 1
 is a | marvellous | thing, | 1 that ye | know not from | whence
 he | is, 1 | 1 and | yet he hath | opened mine | eyes. | 1 1 |
 1 1 | Now we | know that | God 1 | heareth not | sinners: |
 1 1 | but if | any man | be a | worshipper of | God, 1 | 1
 and | doeth his | will, 1 | him he | heareth. | 1 1 | 1 1 |
 Since the | world be- | gan 1 | was it not | heard | 1 that |
 any man | opened the | eyes of | one that was | born 1 | blind
 1 | 1 1 | 1 If | this | man were | not of | God, | 1 he could
 | do | nothing. | 1 1 | 1 1 | 1 They | answered and | said
 unto him, | 1 1 | Thou wast | alto- | gether | born in | sins,
 | 1 and dost | thou | teach 1 | us? | 1 1 | And they | cast
 him | out. | 1 1 | 1 1 |

Jesus | heard that they had | cast him | out; 1 | 1 and |
 when he had | found him, | 1 he | said unto him, | 1 1 |
 Dost thou be- | lieve on the | Son of | God? | 1 1 | 1 1 | 1
 He | answered and | said, 1 | Who | is he, | Lord, | 1 1 |
 that I | might be- | lieve on him? | 1 1 | 1 1 | 1 And |
 Jesus | said unto him, | 1 1 | 1 Thou hast | both | seen him,

| ˘ ˘ | and it is | he that | talketh with thee. | ˘ ˘ | ˘ ˘ | ˘
 And he | said, ˘ | Lord, | ˘ I be- | lieve. | ˘ ˘ | ˘ And he |
 worshipped him. | ˘ ˘ | ˘ ˘ |

˘ And | Jesus | said, ˘ | ˘ ˘ | ˘ For | judgment | ˘ I
 am | come into this | world; | ˘ ˘ | ˘ that | they which | see
 | not | might ˘ | see, ˘ | and that | they which | see ˘ |
 might be | made | blind. | ˘ ˘ | ˘ ˘ | ˘ And | some of the |
 Pharisees | ˘ which were | with him | heard these | words, |
 ˘ and | said unto him, | ˘ ˘ | ˘ Are | we | blind | also? | ˘ ˘
 | ˘ ˘ | Jesus | said unto them, | ˘ ˘ | If ye were | blind, ˘ |
 ˘ ˘ | ye should have | no ˘ | sin: | ˘ ˘ | ˘ but | now ye |
 say, ˘ | ˘ We | see; | ˘ ˘ | therefore | ˘ your | sin re- |
 maineth. | ˘ ˘ | ˘ ˘ |



EXTRACT FROM COWPER'S "TASK."

˘ Ac- | QUAIN'T thyself with | God, ˘ | ˘ ˘ | if thou would'st
 | taste ˘ |
 ˘ His | works. | ˘ ˘ | ˘ Ad- | mitted | once to | his em- |
 brace, ˘ |
 Thou shalt per- | ceive ˘ | that thou wast | blind be- |
 fore: | ˘ ˘ |
 ˘ Thine | eye shall be in- | structed; | ˘ ˘ | and thine |
 heart ˘ |
 Made ˘ | pure, | ˘ shall | relish with di- | vine de- | light ˘ |

¶ Till | then un- | felt, ¶ | ¶ what | hands di- | vine have |
wrought. | ¶ ¶ |

Brutes | graze the | mountain | top, | ¶ with | faces | prone |

¶ And | eyes | ¶ in- | tent upon the | scanty | herb ¶ |

¶ It | yields them; | ¶ ¶ | or, re- | cumbent on its | brow, ¶ |

Ruminate, | ¶ ¶ | heedless of the | scene out- | spread ¶ |

¶ Be- | neath, | ¶ be- | yond, ¶ | ¶ and | stretching | far a- |
way ¶ |

¶ From | inland | regions | ¶ to the | distant | main. | ¶ ¶ | ¶ ¶ |

Man | views it, | ¶ and ad- | mires; | ¶ ¶ | ¶ but | rests
con- | tent ¶ |

¶ With | what he | views. | ¶ ¶ | ¶ The | landscape | has
his | praise, |

¶ But | not its | Author. | ¶ ¶ | Uncon- | cerned ¶ | who |
formed ¶ |

¶ The | paradise he | sees, | ¶ he | finds it | such, ¶ |

¶ And | such ¶ | well | pleased to | find it, | ¶ ¶ | asks no |
more. | ¶ ¶ | ¶ ¶ |

Not | so the | mind ¶ | that has been | touched from | heaven, |

And in the | school of | sacred | wisdom | ¶ ¶ | taught ¶ |

¶ To | read ¶ | his ¶ | wonders, | ¶ in | whose | thought | ¶
the | world, ¶ |

Fair as it | is, ¶ | ¶ ex- | isted | ere it | was : | ¶ ¶ | ¶ ¶ |

Not for its | own | sake ¶ | merely, | but for | his, ¶ |

Much | more, | ¶ who | fashioned it, | ¶ he | gives it |
praise; | ¶ ¶ |

Praise | ¶ that from | earth re- | sulting, | ¶ as it | ought, ¶ | ¶ ¶ |

¶ To | earth's ac- | knowledged | Sovereign, | ¶ ¶ | finds at
| once ¶ |

¶ Its | only | just pro- | priator | ¶ in | ¶ Him. ¶ | ¶ ¶ | ¶ ¶ |
 ¶ The | soul that | sees him, | or re- | ceives, sub- | limed, ¶ |
 New | faculties, | ¶ or | learns at | least to em- | ploy ¶ |
 More | worthily | ¶ the | powers she | owned be- | fore, ¶ |
 ¶ Dis- | cerns in | all things | what with | stupid | gaze
 Of | ignorance, | ¶ till | then she | over- | looked, ¶ |
 ¶ A | ray of | heavenly | light, ¶ | gilding | all | forms ¶ |
 ¶ Ter- | restrial | ¶ in the | vast and the mi- | nute; | ¶ ¶ |
 ¶ The | unam- | biguous | footsteps | ¶ of the | God, ¶ |
 ¶ Who | gives its | lustre | ¶ to an | insect's | wing, ¶ |
 ¶ And | wheels his | throne upon the | rolling | worlds. | ¶ ¶ | ¶ ¶ |
 Much | conversant with | heaven, | ¶ she | often | holds ¶ |
 ¶ With | those | fair | ministers of | light to | man, |
 ¶ That | fill the | skies ¶ | nightly with | silent | pomp, ¶ |
 Sweet | conference. | ¶ ¶ | ¶ ¶ | ¶ In- | quires, what | strains
 were | they ¶ |
 ¶ With | which ¶ | heaven | rang, | ¶ when | every | star, in
 | haste |
 ¶ To | gratulate the | new-created | earth, ¶ |
 Sent forth a | voice, ¶ | ¶ and | all the | sons of | God ¶ |
 Shouted for | joy. ¶ | ¶ ¶ | ¶ ¶ | "Tell me, | ¶ ye | shining
 | hosts, ¶ |
 ¶ That | navigate a | sea that | knows | no ¶ | storms, ¶ |
 ¶ Be- | neath a | vault un- | sullied with a | cloud, | ¶ ¶ |
 If from your | ele- | vation, | ¶ ¶ | whence ye | view
 Dis- | tinctly, | ¶ ¶ | scenes | ¶ in- | visible to | man, |
 ¶ And | systems, | ¶ of whose | birth no | tidings | yet ¶ |
 ¶ Have | reached this | nether | world, | ¶ ¶ | ¶ ye | spy a
 | race, ¶ |

Favored as | ours ; | ♪ ♪ | trans- | gressors from the | womb, ♪ |
 ♪ And | hastening to a | grave, ♪ | yet ♪ | doomed to | rise, ♪ |
 And to pos- | sess a | brighter | heaven than | yours ? |

♪ As | one who | long de- | tained on | foreign | shores, ♪ |
 Pants to re- | turn, | ♪ ♪ | and when he | sees a- | far |
 ♪ His | country's | weather-bleached | ♪ and | battered
 rocks, ♪ |

♪ From the | green | wave e- | merging, | darts an | eye ♪ |
 Radiant with | joy, ♪ | towards the | happy | land ; | ♪ ♪ |
 So ♪ | I | ♪ with | animated | hopes be- | hold, ♪ |
 ♪ And | many an | aching | wish, | ♪ ♪ | your | beamy | fires, ♪ |
 ♪ That | show like | beacons | ♪ in the | blue a- | byss, ♪ |
 ♪ Or- | dained to | guide the em- | bodied | spirit | home |
 ♪ From | toilsome | life ♪ | ♪ to | never- | ending | rest. ♪ | ♪ ♪ |
 Love | kindles as I | gaze ! | ♪ ♪ | ♪ I | feel de- | sires, |
 ♪ That | give as- | surance of their | own suc- | cess, | ♪ ♪ |
 And that in- | fused from | heaven ♪ | must | ♪ | thither
 | tend." ♪ | ♪ ♪ | ♪ ♪ |

So | reads | he ♪ | nature, | ♪ ♪ | whom the | lamp of |
 truth |

♪ Il- | lumines. | ♪ ♪ | ♪ ♪ | Thy | lamp, ♪ | ♪ mys- |
 terious | word ! | ♪ ♪ |

♪ Which | whoso | sees | ♪ ♪ | ♪ no | longer | wanders |
 lost, ♪ |

♪ With | intellects be- | mazed in | endless | doubt, | ♪ ♪ |
 ♪ But | runs the | road of | wisdom. | ♪ ♪ | ♪ ♪ | Thou hast
 | built |

♪ With | means, ♪ | ♪ that | were not | till by | thee em- |
 ployed, | ♪ ♪ |

Worlds, that had | never | been | ♪ hadst | thou in | strength
 Been | less, ♪ | ♪ or | less be- | nevolent than | strong. | ♪ ♪ | ♪ ♪ |
 They are thy | witnesses, | ♪ ♪ | who | speak thy | power |
 ♪ And | goodness | infinite, | ♪ but | speak in | ears |
 ♪ That | hear not, | ♪ or re- | ceive not | their re- | port. | ♪ ♪ | ♪ ♪ |
 ♪ In | vain | ♪ thy | creatures | testify of | thee, |
 ♪ Till | thou pro- | claim thy- | self. | ♪ ♪ | ♪ ♪ | Theirs is,
 in- | deed, |
 ♪ A | teaching | voice ; ♪ | but 'tis the | praise of | thine, |
 ♪ That | whom | it | teaches | ♪ it | makes ♪ | prompt to |
 learn, |
 ♪ ♪ | And with the | boon ♪ | gives | talents | ♪ for its |
 use. | ♪ ♪ | ♪ ♪ |
 ♪ Till | thou | ♪ art | heard, | ♪ im- | agi- | nations | vain |
 ♪ Pos- | sess the | heart ; | ♪ ♪ | ♪ and | fables | false as | hell, |
 Yet | deemed o- | racular, | lure | down to | death, ♪ |
 ♪ The | unin- | formed and | heedless | souls of | men. | ♪ ♪ | ♪ ♪ |
 We | give to | chance, ♪ | blind | chance, ♪ | ♪ our- | selves
 as | blind, |
 ♪ The | glory of | thy | work ; | ♪ ♪ | ♪ which | yet ap- | pears ♪ |
 Perfect | ♪ and | unim- | peachable of | blame, | ♪ ♪ |
 Challenging | human | scrutiny, | ♪ and | proved ♪ |
 Then | skillful | most | ♪ when | most se- | verely | judg-
 ed. | ♪ ♪ | ♪ ♪ |
 ♪ But | chance is | not ; | ♪ ♪ | ♪ or | is not | where | thou |
 reignest : | ♪ ♪ |
 Thy | providence | ♪ for- | bids | that | fickle | power ♪ |
 (♪ If | power she | be ♪ | ♪ that | works but to con- | found) ♪ |
 ♪ To | mix her | wild va- | garies | ♪ with | thy | laws. | ♪ ♪ |

Yet | thus we | dote, | ♪ re- | fusing | ♪ while we | can |
 ♪ In- | struction, | ♪ and in- | venting to our- | selves ♪ |
 Gods | such as | guilt makes | welcome ; | ♪ ♪ | gods that | sleep |
 ♪ Or | disre- | gard our | follies, | ♪ or that | sit ♪ |
 ♪ A- | mused spec- | tators | ♪ of this | bustling | stage. | ♪ ♪ | ♪ ♪ |
 Thee | we re- | ject, ♪ | un- | able to a- | bid ♪ |
 Thy ♪ | purity, | ♪ till | pure | ♪ as | thou art | pure ; | ♪ ♪ |
 Made | such by | thee, | ♪ we | love thee | ♪ for | that ♪ | cause |
 ♪ For | which we | shunned and | hated thee | ♪ be- |
 fore. | ♪ ♪ | ♪ ♪ |
 Then are we | free. ♪ | ♪ ♪ | ♪ ♪ | Then | liberty, | ♪ like | day, |
 Breaks on the | soul, | ♪ ♪ | and, by a | flash from | heaven, ♪ |
 Fires | all the | faculties | ♪ with | glorious | joy. | ♪ ♪ | ♪ ♪ |
 ♪ A | voice is | heard, | ♪ that | mortal | ears ♪ | hear ♪ | not ♪ |
 ♪ Till | thou hast | touched them : | ♪ 'tis the | voice of | song, ♪ |
 ♪ A | loud ho- | sanna | sent from | all thy | works ; ♪ |
 ♪ Which | he that | hears it | ♪ with a | shout re- | peats, ♪ |
 ♪ And | adds ♪ | his ♪ | rapture | ♪ to the | general | praise. | ♪ ♪ |
 ♪ In | that ♪ | blest | moment, | ♪ ♪ | Nature, | throwing |
 wide ♪ |
 ♪ Her | veil o- | paque, | ♪ dis- | closes with a | smile ♪ |
 ♪ The | Author of her | beauties, | ♪ who, re- | tired |
 ♪ Be- | hind his | own cre- | ation, | works un- | seen ♪ |
 By the im- | pure, | ♪ and | hears his | power de- | nied. | ♪ ♪ | ♪ ♪ |
 Thou art the | source | ♪ and | centre of | all | minds, |
 ♪ Their | only | point of | rest, ♪ | ♪ E- | ternal | Word ! | ♪ ♪ |
 ♪ From | thee de- | parting, | ♪ ♪ | they are | lost, ♪ | ♪ and | rove |
 ♪ At | random, | ♪ with- | out ♪ | honor, | hope, or |
 peace. | ♪ ♪ | ♪ ♪ |

From | thee is | all that | soothes the | life of | man, |
 His | high en- | deavor, | and his | glad suc- | cess, |
 His | strength to | suffer, | and his | will to | serve. |
 But | oh, thou | bounteous | Giver of | all | good, |
 Thou | art of | all thy | gifts | thy- | self the | crown ! |
 Give what thou | canst, | with- | out thee | we are | poor, |
 And | with thee | rich, | take what thou | wilt a- |
 way. |



ON THE BEING OF A GOD.

RE- | TIRE ; | the | world | shut | out ; | thy
 | thoughts | call | home : |
 Im- | agi- | nation's | airy | wing | re- | press ; |
 Lock up thy | senses ; | let no | passion | stir ; |
 Wake | all to | reason ; | let | her | reign a- | lone : |
 Then | in thy | soul's | deep | silence, | and |
 the | depth |
 Of | nature's | silence, | midnight, | thus in- |
 quire : |
 As | I have | done ; | and shall in- | quire no | more. |
 In | nature's | channel | thus the | questions | run : |
 " What | am I ? | and from | whence ? | I | nothing
 | know, |
 But that I | am ; | and, | since I | am, | con- | clude |

Something e- | ternal: | ♪ ♪ | had there | e'er been |
nought, ♪ |

Nought | still had | been;—| ♪ e | ternal | ♪ there | must |
be. ♪ | ♪ ♪ | ♪ ♪ |

♪ But | what e- | ternal? | ♪ ♪ | Why not | human | race? | ♪ ♪ |

♪ And | Adam's | ancestors | ♪ with- | out an | end? ♪ ♪ ♪ ♪ |

That's | hard to be con- | ceived; ♪ | ♪ since | every | link ♪ |

♪ Of | that | long ♪ | chained suc- | cession | ♪ is | so | frail; ♪ |

♪ Can | every | part de- | pend, ♪ | ♪ and | not the | whole? | ♪ ♪ |

♪ Yet | grant it | true; ♪ | ♪ new | difficulties | rise; ♪ |

♪ I'm | still | quite ♪ | out at | sea: ♪ | ♪ nor | see the |
shore. | ♪ ♪ | ♪ ♪ |

Whence | earth, | ♪ and | these | bright | orbs? ♪ | ♪ E- |
ternal | too? | ♪ ♪ |

♪ ♪ | Grant | matter | ♪ was e- | ternal; | ♪ ♪ | still these |
orbs ♪ |

♪ Would | want some | other | father; | ♪ ♪ | much de- |
sign ♪ |

♪ Is | seen in | all their | motions, | ♪ ♪ | all their | makes; | ♪ ♪ |

♪ De- | sign | ♪ im- | plies in- | telligence | ♪ and | art, ♪ | ♪ ♪ |

That ♪ | can't be | ♪ from them- | selves | ♪ or | man; ♪ | ♪
♪ | that ♪ | art ♪ |

Man | scarce can | compre- | hend, ♪ | ♪ could | man be- |
stow? ♪ |

♪ And | nothing | greater | yet al- | lowed | ♪ than | man, ♪ | ♪ ♪ |

Who, | motion, | ♪ ♪ | foreign to the | smallest | grain, |

Shot through | vast ♪ | masses | ♪ of e- | normious | weight? ♪ |

♪ ♪ | Who | bid ♪ | brute ♪ | matter's | restive | lump as- |
sume

Such | various | forms, ♪ | ♪ and | gave it | wings to | fly? | ♪ ♪ |
 ♪ Has | matter | innate | motion? | ♪ ♪ | then ♪ | each ♪ |
 atom, | ♪

♪ As- | serting its in- | disputable | right ♪ |

♪ To | dance, | ♪ would | form an | universe of | dust! ♪ | ♪ ♪ |

♪ Has | matter | none? | ♪ ♪ | Then ♪ | whence those | glo-
 rious | forms |

♪ And | boundless | flights, ♪ | ♪ from | shapeless | ♪ and
 re- | posed? | ♪ ♪ |

♪ Has | matter | more than | motion? | has it | thought, |

Judgment, and | genius? | ♪ ♪ | Is it | deeply | learned

In | mathe- | matics? | ♪ ♪ | Has it | framed | such ♪ |
 laws, |

Which but to | guess, ♪ | ♪ a | Newton | made im- | mortal? |

♪ If | so, ♪ | how ♪ | each ♪ | sage | atom | laughs at |
 me, ♪ |

♪ Who | think a | clod in- | ferior to a | man! ♪ |

♪ If | art to | form; | ♪ and | counsel to con- | duct; ♪ |

♪ Re- | sides not | ♪ in | each ♪ | block; ♪ | ♪ a | Godhead |
 reigns. | ♪ ♪ | ♪ ♪ |

Grant, ♪ | then, ♪ | ♪ in- | visible, | ♪ e- | ternal | mind; | ♪ ♪ |

That | granted, | all is | solved. | ♪ ♪ | But, ♪ | granting |
 that, ♪ |

Draw I not | o'er me | ♪ a | still | darker | cloud? ♪ | ♪ ♪ |

Grant I not | that ♪ | which I can | ne'er con- | ceive? | ♪ ♪ |

♪ A | Being | without | origin | ♪ or | end! | ♪ ♪ | ♪ ♪ |

Hail, | human | liberty! | ♪ there | is no | God! ♪ |

♪ Yet | why? ♪ | ♪ on | either | scheme | that ♪ | knot sub- |
 sists; ♪ |

Sub- | sist it | must, | in | God, | or | human | race : |

If in the | last, | how many | knots be- | side, |

In- | dissoluble | all ? | Why | choose it |
there, |

Where | chosen | still sub- | sist | ten | thousand |
more ? |

Re- | ject it, | where | that | chosen, | all the |
rest |

Dis- | persed, | leave | reason's | whole ho- | rizon |
clear ? |

This is not | reason's | dictate ; | reason | says, |

Choose with the | side | where | one | grain | turns
the | scale ; |

What | vast pre- | ponderance | is | here ! | can |
reason |

With | louder | voice ex- | claim, | Be- | lieve a |
God ? |

And | reason | heard | is the | sole | mark of | man. |

What | things | im- | possible | must | man think |
true, |

On | any | other | system ! | and | how | strange |

To | disbe- | lieve | through | mere cre- | dulity ! |

If | in | this | chain | Lo- | renzo | finds no | flaw, |

Let it for | ever | bind him | to be- | lief. |

And | where the | link | in | which a | flaw he |
finds ? |

And | if a | God there | is, | that | God | how |
great ! |

ADAM AND EVE'S MORNING HYMN.

THESE are thy | glorious | works ! | ♪ ♪ | Parent of | good ! |
 ♪ ♪ | Al- | mighty ! | ♪ ♪ | thine this | uni- | versal | frame, |
 Thus | wond'rous | fair : ♪ | ♪ thy- | self ♪ | how | wond'-
 rous | then, ♪ |

Un- | speakable ! | ♪ who | sitt'st a- | bove ♪ | these | heavens, |
 ♪ To | us in- | visible, | ♪ or | dimly | seen, ♪ |

♪ In | these thy | lowest | works : ♪ | ♪ ♪ | yet ♪ | these
 de- | clare ♪ |

♪ Thy | goodness | ♪ be- | yond | thought, | ♪ and | power di-
 vine. | ♪ ♪ | ♪ ♪ |

Speak, ♪ | ye ♪ | ♪ who | best can | tell, ♪ | ♪ ye | sons of |
 light, | ♪ ♪ |

Angels ! | ♪ for | ye be- | hold him, | ♪ and with | songs ♪ |

♪ And | choral | symphonies, | ♪ ♪ | day without | night, ♪ |

Circle his | throne | ♪ re- | joicing. | ♪ ♪ | Ye in | heaven ! | ♪ ♪ |

♪ On | earth, ♪ | ♪ ♪ | join, ♪ | all ye | creatures, | ♪ to ex- |
 tol ♪ | ♪ ♪ |

Him | first, ♪ | him | last, ♪ | him | midst, | and without |
 end. | ♪ ♪ | ♪ ♪ |

Fairest of | stars ! ♪ | ♪ ♪ | last in the | train of | night, ♪ |

♪ If | better thou be- | long not to the | dawn, | ♪ ♪ |

Sure | pledge of | day, | ♪ that | crown'st the | smiling | morn ♪ |

With thy | bright | circlet, | | praise him | | in thy |
sphere, | |

While | day a- | rises, | | that sweet | hour of | prime. | | |
Thou | sun! | | | of | this | great | world | |
both | eye and | soul, | |

Ac- | knowledge | him | thy | greater; | | sound his
| praise |

In thy e- | ternal | course, | | both when thou | climb'st, |
And when | high | noon hast | gain'd, | | and | when
thou | fall'st. | | |

Moon! | | that | now | meet'st the | orient | sun, | | now |
fly'st, | |

With the | fixed | stars, | | (fixed in their | orb that
flies!) | |

And | ye | five | other | wand'ring | fires! | | that | move | |
In | mystic | dance, | | not without | song! | | re-
sound | |

His | praise | | who | out of | darkness | called up |
light. | | |

Air, | | and ye | elements! | | the | eldest | birth | |

Of | Nature's | womb, | that in qua- | ternion | run | |

Per- | petual | circle, | | multiform and | mix, |

And | nourish | all things, | | let your | ceaseless | change,

Vary to our | great | Maker | | still | new |
praise. | | |

Ye | mists | | and | exha- | lations! | | that | now | rise | |

From | hill or | steaming | lake, | dusky or | grey, |

Till the | sun | paint your | fleecy | skirts with | gold, | |

In | honor to the | world's | great | Author | rise; | | |

Whether to | deck with | clouds ♪ | ♪ the un- | colored sky, ♪ |
 ♪ Or | wet the | thirsty | earth with | falling | showers, ♪ | ♪ ♪ |
 Rising | ♪ or | falling, | ♪ ♪ | still ad- | vance | his | praise. | ♪ ♪ | ♪ ♪ |
 His | praise, | ♪ ye | winds ♪ | ♪ that from | four ♪ | quarters
 | blow, ♪ | ♪ ♪ |

Breathe | soft or | loud ! ♪ | ♪ and | wave your | tops, ♪ | ♪
 ye | pines, ♪ |

♪ With | every | plant, | ♪ ♪ | ♪ in | sign of | worship, |
 wave. | ♪ ♪ | ♪ ♪ |

Fountains ! | ♪ and | ye that | warble | ♪ as ye | flow |

♪ Me- | lodious | murmurs, | ♪ ♪ | warbling, | ♪ ♪ | tune his
 | praise. | ♪ ♪ |

Join | voices, | all ye | living | souls. | ♪ ♪ | ♪ Ye | birds, ♪ |

♪ That | singing, | up to | heaven's | gate as- | cend, | ♪ ♪ |

Bear on your | wings, | and in your | notes ♪ | his ♪ |
 praise. | ♪ ♪ | ♪ ♪ |

Ye that in | waters | glide, | ♪ and | ye that | walk

The | earth, | ♪ and | stately | tread | ♪ or | lowly | creep ! ♪ |

Witness if | I be | silent, | ♪ ♪ | morn | ♪ or | even, |

♪ To | hill or | valley, | fountain or | fresh ♪ | shade, |

♪ ♪ | Made | vocal by my | song, | ♪ and | taught ♪ | his
 ♪ | praise. | ♪ ♪ | ♪ ♪ |

Hail, | uni- | versal | Lord ! | ♪ ♪ | ♪ be | bounteous | still, |

♪ To | give us | only | good ; ♪ | ♪ ♪ | and if the | night ♪ |

♪ Have | gathered | aught of | evil, | ♪ or con- | cealed, ♪ |

♪ Dis- | perse it, | ♪ as | now | light | ♪ dis- | pels the |
 dark. | ♪ ♪ | ♪ ♪ |

MILTON.

SPEECH OF THE EARL OF CHATHAM,

ON THE SUBJECT OF EMPLOYING INDIANS TO FIGHT AGAINST
THE AMERICANS.

I | CANNOT, | my | lords, I | will not, | join in
con- | gratu- | lation | on mis- | fortune | and dis- | grace.
This, | my | lords, is a | perilous |
and tre- | mendous | moment; | the | smoothness
of | flattery | cannot | save us | in this | rugged and |
awful | crisis. It is | now | necessary | to
in- | struct the | throne | in the | language of | truth. |
We | must, | if possible, | dis- | pel the
de- | lusion and | darkness | which en- | velope it; | and
dis- | play, | in its | full | danger | and | genuine |
colors, | the | ruin | which is | brought to our | doors. |
Can | ministers | still pre- | sume to ex- | pect
sup- | port | in their in- | fatu- | ation? | Can |
parliament | be | so | dead to its | dignity and | duty, |
as to | give its sup- | port | to | measures | thus ob- |
truded and | forced up- | on it? | Measures, | my |
lords, | which have re- | duced this | late | flourishing |
empire | to | scorn and con- | tempt? | But | yes-
terday, | and | England | might have | stood against the |

world; | ̣ ̣ | now, ̣ | none so | poor | ̣ | as to | do her |
 reverence! | ̣ ̣ | ̣ The | people | (whom we at | first de- |
 spised as | rebels, | ̣ | but | whom we | now ac- | knowledge
 as | enemies), | ̣ | are a- | betted a- | gainst us, | ̣ | sup- | plied
 with | every | military | store, | ̣ | their | interest con- | sulted,
 | ̣ | and their am- | bassadors | enter- | tained | ̣ | by our in- |
 veterate | enemy; | ̣ ̣ | ̣ and | ministers | do not, | ̣ | and
 | dare not, | inter- | pose | ̣ | with | dignity | ̣ | or ef- | fect. |
 ̣ ̣ | ̣ ̣ | ̣ The | desperate | state of our | army a- | broad
 | ̣ | is in | part ̣ | known. | ̣ ̣ | ̣ ̣ | No man | ̣ | more |
 highly es- | teems and | honors the | English | troops | ̣ | than
 | I do: | ̣ ̣ | ̣ I | know their | virtues | ̣ | and their |
 valor; | ̣ ̣ | ̣ I | know they can a- | chieve ̣ | anything
 but | impossi- | bilities; | ̣ ̣ | and I | know that the | con-
 quest of | English A- | merica | is an | impossi- | bility. | ̣ ̣ |
 | ̣ ̣ | ̣ You | cannot, | ̣ | my | lords, | ̣ | you | can- | not ̣ |
 | conquer A- | merica. | ̣ ̣ | ̣ ̣ | What is your | present |
 situ- | ation | there? | ̣ ̣ | ̣ We | do not | know the |
 worst: | ̣ ̣ | but we | know that in | three cam- | paigns | ̣ |
 we have | done | nothing | ̣ | and | suffered | much. ̣ | ̣ ̣ |
 ̣ ̣ | You may | swell every ex- | pense, | ̣ | ac- | cumulate |
 every as- | sistance, | ̣ | and ex- | tend your | traffic | ̣ | to the
 | shambles of | every | German | despot; | ̣ ̣ | your at- |
 tempts ̣ | ̣ | will | be for | ever | vain and | impotent; | ̣ |
 ̣ | doubly | so, in- | deed, ̣ | ̣ | from this | mercenary | aid
 | ̣ | on | which you re- | ly; ̣ | ̣ ̣ | for it | irritates | ̣ | to
 an in- | curable re- | sentment, | ̣ | the | minds of your |
 adversaries, | ̣ | to | over- | run them with the | mercenary
 | sons of | rapine and | plunder, | ̣ | de- | voting | them and

their pos- | sessions | ♪ to the ra- | pacity of | hireling |
cruelty. | ♪ ♪ | ♪ ♪ |

But, | ♪ my | lords, | who is the | man, ♪ | that, in ad- |
dition | ♪ to the dis- | graces and | mischiefs of the | war, | ♪
has | dared to | authorize | ♪ and as- | sociate to our | arms |
♪ the | tomahawk | ♪ and | scalping-knife | ♪ of the | savage ?
| ♪ ♪ | ♪ to | call into | civilized al- | liance | ♪ the | wild
and in- | human in- | habitants of the | woods ? | ♪ ♪ | ♪ to |
delegate | ♪ to the | merciless | Indian | ♪ the de- | fence of
dis- | puted | rights, | ♪ and to | wage the | horrors of his |
barbarous | war | ♪ | against our | brethren ? | ♪ ♪ | ♪ ♪ | ♪
My | lords, | these e- | normities | cry a- | loud | ♪ for re- |
dress and | punishment. | ♪ ♪ | But, my | lords, | ♪ this |
barbarous | measure | has been de- | fended, | ♪ ♪ | not | only
on the | principles of | policy | ♪ and ne- | cessity, | ♪ but |
also on | those of mo- | rality ; | ♪ ♪ | “ for it is | perfectly
al- | lowable,” | ♪ says | Lord | Suffolk, | ♪ “ to | use | all the
| means | ♪ which | God and | nature | ♪ have | put into our |
hands.” | ♪ ♪ | ♪ ♪ | I am as- | tonished ! | ♪ I am | shocked !
| ♪ to | hear such | principles con- | fessed ; | ♪ ♪ | ♪ to | hear
them a- | vowed in | this | house, | or in | this | country. | ♪
♪ | ♪ ♪ | ♪ My | lords, | ♪ I | did not in- | tend to en- |
croach so | much ♪ | ♪ on your at- | tention, | ♪ ♪ | but I |
cannot re- | press my | indig- | nation. | ♪ ♪ | ♪ I | feel my-
self im- | pelled to | speak. | ♪ ♪ | ♪ ♪ | ♪ My | lords, | ♪
we are | called upon, | ♪ as | members of this | house, | ♪ as
| men, ♪ | ♪ as | Christians, | ♪ to pro- | test against | ♪ such
| horrible bar- | barity ! | ♪ ♪ | ♪ ♪ | ♪ “ That | God and |
nature | ♪ have | put into our | hands ! ” | ♪ ♪ | What i- |

deas of | God and | nature | that | noble | lord may | enter- |
 tain, | ♪ I | know not; | ♪ ♪ | but I | know that | such de- |
 testable | principles | ♪ are | equally ab- | horrent | ♪ to re- |
 ligion ! ♪ and hu- | manity. | ♪ ♪ | ♪ ♪ | What, ♪ | ♪ to
 at- | tribute the | sacred | sanction of | God and | nature | ♪
 to the | massacres | ♪ of the | Indian | scalping-knife ! | ♪ to
 the | savage, | torturing | ♪ and | murdering | ♪ his un- |
 happy | victims ! | ♪ ♪ | ♪ ♪ | Such | notions | shock ♪
 every | sentiment of | honor. | ♪ ♪ | ♪ ♪ | These a- | bomi-
 nable | principles, | ♪ and this | more a- | bominable a- | vowl
 of them, | ♪ de- | mand the | most de- | cisive indig- | nation.
 | ♪ ♪ | ♪ ♪ | ♪ I | call upon | that | right ♪ | reverend, | ♪
 and | this most | learned | Bench, | ♪ to | vindicate | ♪ the
 re- | ligion of their | God—♪ | ♪ to sup- | port the | justice of
 their | country. | ♪ ♪ | ♪ ♪ | ♪ I | call upon the | bishops | ♪
 to | inter- | pose the un- | sullied | sanctity of their | lawn; |
 ♪ ♪ | ♪ upon the | judges | ♪ to | inter- | pose the | purity
 of their | ermine, | ♪ to | save us from | this pol- | lution. | ♪
 ♪ | ♪ ♪ | ♪ I | call upon the | honor of your | lordships, | ♪
 to | reverence the | dignity of your | ancestors, | and to main- |
 tain your | own. | ♪ ♪ | ♪ ♪ | ♪ I | call upon the | spirit | ♪
 and hu- | manity | ♪ of my | country, | ♪ to | vindicate the |
 national | character. | ♪ ♪ | ♪ ♪ | I in- | voke the | genius of
 the | British | consti- | tution. | ♪ ♪ | ♪ ♪ | ♪ From the |
 tapestry | ♪ that a- | dorns | these | walls, | ♪ the im- | mortal
 | ancestor | ♪ of this | noble | lord | frowns with | indig- | na-
 tion | ♪ at the dis- | grace of his | country. | ♪ ♪ | ♪ ♪ | ♪
 In | vain did | he de- | fend the | liberty, | ♪ and es- | tablish

the re- | ligion of | Britain, | ♪ a- | gainst the | tyranny of |
 Rome, | if these | worse than | popish | cruelties, | ♪ and |
 inquisi- | torial | practices, | ♪ are en- | dured a- | mong us. | ♪
 ♪ | ♪ ♪ | ♪ To | send | forth the | merciless | Indian, | ♪ ♪ |
 thirsting for | blood! ♪ | ♪ a- | gainst | whom? | ♪ ♪ | ♪
 your | protestant | brethren! | ♪ ♪ | ♪ to | lay ♪ | waste their
 | country, | ♪ to | desolate their | dwellings, | ♪ and ex- |
 tirpate their | race and | name, | ♪ by the | aid and | instru-
 men- | tality of | these un- | governable | savages! | ♪ ♪ | ♪
 ♪ | Spain can | no | longer | boast | ♪ pre- | eminence | ♪ in
 bar- | barity. | ♪ ♪ | ♪ ♪ | She | armed herself with | blood-
 hounds | ♪ to ex- | tirpate the | wretched | natives of |
 Mexico; | ♪ ♪ | we, | more | ruthless, | loose those | brutal |
 warriors | ♪ a- | gainst our | countrymen | ♪ in A- | merica.
 | ♪ en- | deared to us | ♪ by | every | tie | ♪ that can |
 sanctify hu- | manity. | ♪ ♪ | ♪ ♪ | ♪ I | solemnly | call upon
 your | lordships, | and upon | every | order of | men in the |
 state, | ♪ to | stamp upon | this ♪ | infamous pro- | cedure |
 ♪ the in- | delible | stigma | ♪ of the | public ab- | horrence. |
 ♪ ♪ | ♪ ♪ | More par- | ticularly, | ♪ I | call upon the | ven-
 erable | prelates | ♪ of our re- | ligion, | ♪ to | do a- | way
 this in- | iquity: | ♪ ♪ | let them per- | form a lus- | tration |
 ♪ to | purify the | country | ♪ from this | deep ♪ | ♪ and |
 deadly | sin. | ♪ ♪ | ♪ ♪ | ♪ My | lords, ♪ | ♪ I am | old |
 ♪ and | weak, | ♪ and at | present | ♪ un- | able to | say |
 more; | ♪ ♪ | but my | feelings and | indig- | nation | ♪ were
 | too | strong to have al- | lowed me to | say | less. | ♪ ♪ | ♪
 ♪ | ♪ I | could not have | slept ♪ | this ♪ | night in my |
 bed, | ♪ nor | even re- | posed my | head upon my | pillow, |

˘ with- | out ˘ | giving | vent to my | steadfast ab- | horrence
 | ˘ of | such e- | normous | ˘ and pre- | posterous | princi-
 ples. | ˘ ˘ | ˘ ˘ |

TIMON'S ADDRESS TO THE THIEVES.

TIMON. Why should you | want ? | ˘ Be- | hold, the | earth
 hath | roots ; |

˘ With- | in this | mile break | forth a | hundred | springs :
 ˘ The | oaks bear | mast, the | briars | scarlet | hips : |
 ˘ The | bounteous | housewife, | nature, | ˘ on | each | bush |
 Lays her | full | mess be- | fore you. | ˘ ˘ | Want ? | ˘ ˘ |
 why | want ? |

1st THIEF. ˘ We | cannot | live on | grass, on | berries,
 | water, |

˘ As | beasts, and | birds, and | fishes. |

TIM. ˘ Nor | on the | beasts them- | selves, the | birds,
 and | fishes : | ˘ ˘ | ˘ ˘ |

˘ You must | eat | men. | ˘ Yet | thanks I | must you | con,
 That you are | thieves pro- | fessed ; | ˘ that you | work not
 In | holier | shapes : | ˘ ˘ | for there is | boundless | theft
 In | limited pro- | fessions. | ˘ ˘ | Rascal | thieves, |
 Here's | gold : | Go, | suck the | subtle | blood of the | grape, |
 ˘ Till the | high | fever | seethe your | blood to | froth, |

☞ And | so | 'scape | hanging : | ☞☞ | trust not the phy- | si-
cian ; | ☞☞ |

His | antidotes are | poison, | ☞ and | he | slays |

More than | you | rob : | ☞☞ | take | wealth and | lives to- |
gether ; | ☞☞ |

Do | villany, | do, | since you pro- | fess to | do't, |

☞ Like | workmen. | ☞☞ | I'll ex- | ample you with | thievery ; |

☞ The | sun's a | thief, and | with his | great at- | traction |

Robs the | vast | sea : | ☞ the | moon's an | arrant | thief, |

☞ And her | pale | fire she | snatches from the | ☞ sun : |

☞ The | sea's a | thief, whose | liquid | surge re- | solves

The | moon into | salt | tears : | ☞ the | earth's a | thief, |

☞ That feeds, | and | breeds by a com- | posture | stolen

From | general | excrement : | ☞☞ | each | thing's a | thief : |

☞ The | laws, | ☞ your | curb and | whip, | ☞ in | their |
rough | power

☞ Have | un- | check'd | theft. | ☞☞ | Love not your- | selves :
| ☞ a- | way ; | ☞☞ |

Rob | one a- | nother. | ☞☞ | There's | more | gold : | ☞☞ |
cut | throats ; | ☞☞ |

All that you | meet are | thieves : | ☞ To | Athens, | go, |

Break open | shops ; | nothing can you | steal,

But | thieves do | lose it. | ☞☞ | ☞☞ |

SHAKSPEARE.

CÆSAR'S PASSAGE OF THE RUBICON.

A | GENTLEMAN, | Mr. | Chairman, | speaking of |
 Cæsar's be- | nevolent | dispo- | sition, | and of the re- | luc-
 tance with | which he | entered into the | civil | war, | ob- |
 serves, | "How | long did he | pause upon the | brink of the
 | Rubicon?" | How | came he to the | brink of |
 that | river? | How | dared he | cross it? | Shall |
 | private | men re- | spect the | boundaries of |
 private | property, | and shall a | man | pay no re- | spect
 to the | boundaries of his | country's | rights? | How |
 dared he | cross | that | river? | O! but
 he | paused upon the | brink. | He should have | pe-
 rished upon the | brink | ere he had | crossed it! | Why
 | did he | pause? | Why does a | man's |
 heart | palpitate | when he is on the | point of com- | mitting
 an | unlawful | deed? | Why does the | murderer, | his
 | victim | sleeping be- | fore him, | and his | glaring | eye |
 taking the | measure of the | blow, | strike | wide of the | mortal
 | part? | Be- | cause of | conscience! | 'Twas | that made
 | Cæsar | pause upon the | brink of the | Rubicon. | Com- |
 | passion! | What com- | passion? | The com- |
 passion of an as- | sassin, | that | feels a | mo-
 mentary | shudder, | as his | weapon be- | gins to | cut! |

¶¶ | Cæsar | paused upon the | brink of the | Rubicon ! | ¶¶
 | ¶ | What | was the | Rubicon ? | ¶ | The | boundary of |
 Cæsar's | province. | ¶ | From | what did it | separate his | pro-
 vince ? | ¶ | From his | country. | ¶ | Was | that | country a |
 desert ? | ¶¶ | ¶¶ | No ; | ¶ | it was | cultivated and | fertile,
 | rich and | prosperous ! ¶ | Its | sons were | men of | genius, |
 spirit, and gene- | rosity ! | ¶ | Its | daughters were | lovely, |
 ¶ sus- | ceptible, and | chaste ! | ¶¶ |

Friendship | ¶ was its in- | habitant ! | ¶¶ | Love was its in- |
 habitant ! | ¶ Do- | mestic af- | fection | ¶ was its in- | habi-
 tant ! | ¶¶ | ¶¶ | Liberty | ¶ was its in- | habitant ! | ¶¶ | ¶
 ¶ | All | bounded by the | stream of the | Rubicon ! | ¶¶ | ¶
 ¶ | What was | Cæsar | ¶ that | stood upon the | bank of that
 | stream ? | ¶ A | traitor, | bringing | war and | pestilence |
 into the | heart of that | country ! | ¶¶ | ¶¶ | No | wonder
 that he | paused ! ¶¶ | No | wonder | ¶ if his i- | magi- | na-
 tion | ¶¶ | wrought upon | ¶ by his | conscience, | ¶ he had
 be- | held | blood | ¶ in- | stead of | water ; | ¶¶ | ¶ and |
 heard | groans | ¶ in- | stead of | murmurs ! | ¶¶ | No |
 wonder if | some | gorgon | horror had | turned him into | stone
 upon the | spot ! | ¶¶ | ¶¶ | ¶ But, | no ! | ¶ he | cried,
 "The | die is | cast !" | ¶¶ | ¶¶ | ¶ He | plunged ! | ¶ he |
 crossed ! | ¶ and | Rome | ¶ was | free no | more !

JAMES S. KNOWLES.

SPEECH OF PATRICK HENRY.

MR. | PRESIDENT, | ♪ ♪ | ♪ It is | natural to | man | ♪ to
 in- | dulse in the il- | lusions of | hope. | ♪ ♪ | ♪ We are |
 apt to | shut our | eyes | ♪ a- | gainst a | painful | truth, | ♪
 ♪ | ♪ and | listen to the | song of that | syren, | ♪ ♪ | till she
 trans- | forms us | ♪ into | beasts. | ♪ ♪ | ♪ ♪ | ♪ Is | this
 the | part of | wise | men, | ♪ en- | gaged in a | great and |
 arduous | struggle | ♪ for | liberty? | ♪ ♪ | ♪ ♪ | ♪ Are we
 dis- | posed | ♪ to | be of the | number of | those | ♪ who |
 having | eyes | see not, | ♪ and | having | ears | hear not the
 | things | ♪ which so | nearly con- | cern our | temporal sal- |
 vation? | ♪ ♪ | ♪ ♪ | ♪ For | my part, | ♪ what- | ever |
 anguish of | spirit it may | cost, | ♪ ♪ | ♪ I am | willing to |
 know the | whole | truth; | ♪ ♪ | ♪ to | know the | worst, |
 ♪ ♪ | and to pro- | vide for it. | ♪ ♪ | ♪ ♪ |

♪ I | have but | one | lamp, | ♪ by | which | my | feet are |
 guided, | ♪ ♪ | ♪ and | that | ♪ is the | lamp of ex- | perience.
 | ♪ ♪ | ♪ ♪ | ♪ I | know of | no | way of | judging of the | future
 | ♪ ♪ | but by the | past. | ♪ ♪ | ♪ ♪ | ♪ And | judging by the |
 past, | ♪ I | wish to | know | what there has | been | ♪ in the |
 conduct of the | British | ministry, | ♪ for the | last | ten | years,
 | ♪ to | justify | those | hopes | ♪ with which | gentlemen | ♪
 have been | pleased to | solace them- | selves | ♪ and the |

house? | ㄅ ㄅ | ㄅ ㄅ | Is it | that in- | sidious | smile | ㄅ with
 | which our pe- | tition | ㄅ has been | lately re- | ceived? | ㄅ
 ㄅ | ㄅ ㄅ | Trust it | not, sir; | ㄅ ㄅ | it will | prove a | snare | ㄅ to
 your | feet. | ㄅ ㄅ | ㄅ ㄅ | Suffer not your- | selves | ㄅ to be
 be- | trayed with a | kiss. | ㄅ ㄅ | ㄅ ㄅ | Ask yourselves | how
 this | gracious re- | ception | ㄅ of our pe- | tition | ㄅ com- |
 ports with those | warlike | prepa- | rations | ㄅ which | cover
 our | waters | ㄅ and | darken our | land. | ㄅ ㄅ | ㄅ ㄅ | ㄅ Are
 | fleets and | armies | necessary | ㄅ to a | work of | love and |
 reconcili- | ation? | ㄅ ㄅ | ㄅ ㄅ | Have we | shown ourselves |
 so un- | willing to be | reconciled, | ㄅ that | force | ㄅ must
 be | called | in | ㄅ to | win | back our | love? | ㄅ ㄅ | ㄅ ㄅ |
 Let us | not de- | ceive ourselves, | sir. | ㄅ ㄅ | ㄅ ㄅ | These
 are the | implements of | war | ㄅ and | subju- | gation; | ㄅ ㄅ
 | ㄅ the | last | arguments | ㄅ to which | kings re- | sort. | ㄅ
 ㄅ | ㄅ I | ask | gentlemen, | sir, | what | means this | martial
 ar- | ray, | ㄅ if its | purpose | be not to | force us to sub- |
 mission? | ㄅ ㄅ | ㄅ ㄅ | ㄅ Can | gentlemen as- | sign | any |
 other | possible | motive for it? | ㄅ ㄅ | ㄅ ㄅ | ㄅ Has | Great |
 Britain | any | enemy | ㄅ in | this | quarter of the | world, |
 ㄅ to | call for | all this ac- | cumu- | lation | ㄅ of | navies and
 | armies? | ㄅ ㄅ | ㄅ ㄅ | No, sir, | she has | none. | ㄅ ㄅ | ㄅ ㄅ |
 They are | meant for | us: | ㄅ ㄅ | ㄅ they | can be | meant
 for | no | other. | ㄅ ㄅ | ㄅ ㄅ | They are | sent | over | ㄅ to |
 bind and | rivet upon us | those | chains, | ㄅ which the |
 British | ministry | ㄅ have been | so | long | forging. | ㄅ ㄅ |
 ㄅ ㄅ | Shall we | try | argument? | ㄅ ㄅ | ㄅ ㄅ | Sir, | ㄅ we |
 have been | trying | that | ㄅ for the | last | ten | years. | ㄅ ㄅ
 | ㄅ ㄅ | Have we | anything | new | ㄅ to | offer | ㄅ upon the

| subject? | ♪ ♪ | ♪ ♪ | Nothing. | ♪ ♪ | ♪ ♪ | We have |
 held the | subject | up | ♪ in every | light of | which it is |
 capable; | ♪ ♪ | but it has been | all in | vain. | ♪ ♪ | ♪ ♪ |
 Shall we re- | sort to en- | treaty | ♪ and | humble | suppli- |
 cation? | ♪ ♪ | ♪ ♪ | What | terms | ♪ shall we | find which |
 | have not | been al- | ready ex- | hausted? | ♪ ♪ | ♪ ♪ | Let
 us | not, | ♪ I be- | seech you, sir, | ♪ de- | ceive ourselves |
 longer. | ♪ ♪ | ♪ ♪ | Sir, | ♪ we have | done | everything |
 ♪ that | could be | done, | ♪ to a- | vert the | storm | ♪ which
 is | now coming | on. | ♪ ♪ | ♪ ♪ | We have pe- | titioned, |
 ♪ ♪ | we have re- | monstrated, | ♪ ♪ | we have | supplicated,
 | ♪ ♪ | we have | prostrated our- | selves be- | fore the |
 throne, | ♪ ♪ | and have im- | plored | its | interpo- | sition
 | ♪ to ar- | rest the ty- | rannical | hands | ♪ of the | ministry
 | ♪ and | parliament. | ♪ ♪ | ♪ ♪ | ♪ Our pe- | titions | ♪
 have been | slighted; | ♪ ♪ | ♪ our re- | monstrances | ♪ have
 pro- | duced ad- | ditional | violence | ♪ and | insult; | ♪ ♪ |
 ♪ our | suppli- | cations | ♪ have been | disre- | garded; | ♪
 ♪ | ♪ and | we have been | spurned, | ♪ with con- | tempt, |
 ♪ from the | foot of the | throne. | ♪ ♪ | ♪ ♪ | ♪ In | vain,
 | ♪ after | these | things, ♪ | may we in- | dulge the | fond |
 hope of | peace | ♪ and | reconcili- | ation. | ♪ ♪ | ♪ ♪ |
There is | no | longer | any | room for | hope. | ♪ ♪ | ♪ ♪ |
 If we | wish to be | free, | ♪ ♪ | if we | mean to pre- | serve
 in- | violate | those in- | estimable | privileges | ♪ for | which
 we have been | so | long con- | tending, | ♪ ♪ | if we | mean
 not | basely to a- | bandon | ♪ the | noble | struggle | ♪ in |
 which we have been | so | long en- | gaged, | ♪ and | which
 we have | pledged ourselves | never to a- | bandon, | ♪ un-

| til the | glorious | object of our | contest | shall be ob- |
 tained, | 1 1 | we must | fight : | 1 1 | 1 1 | I re- | peat it,
 sir, | 1 we | must 1 | fight ! | 1 1 | 1 1 | 1 An ap- | peal to
 | arms, | and to the | God of | hosts, | 1 is | all | 1 that is |
 left us ! | 1 1 | 1 1 |

1 They | tell us, | sir, 1 | that we are | weak, | 1 un- | able
 to | cope with so | formidable an | adversary. | 1 1 | 1 1 |
 1 But | when shall we be | stronger ? | 1 1 | 1 1 | Will it
 be the | next | week, 1 | or the | next | year ? | 1 1 | 1 1 | Will
 it | be | when we are | totally dis- | armed | 1 and | when a |
 British | guard | 1 shall be | stationed in | every | house ? |
 1 1 | 1 1 | 1 Shall we | gather | strength | 1 by | irreso- | lution
 | 1 and in- | action ? | 1 1 | 1 1 | 1 Shall we ac- | quire the | means
 of ef- | fectual re- | sistance, | 1 by | lying su- | pinely | 1 on our |
 backs, | 1 and | hugging the de- | lusive | phantom of | hope, | 1
 un- | til our | enemies | 1 shall have | bound us | hand and | foot ?
 | 1 1 | 1 1 | Sir, 1 | 1 we are | not | weak, | 1 if we | make
 a | proper | use of | those | means | 1 which the | God of |
 nature | 1 hath | placed in our | power. | 1 1 | 1 1 | Three
 | millions of | people, | 1 1 | armed in the | holy | cause of |
 liberty, | 1 and in | such a | country | 1 as | that which | we
 pos- | sess, | 1 are in- | vincible | 1 by | any | force | 1 which
 our | enemy | 1 can | send a- | gainst us. | 1 1 | 1 1 | 1
 Be- | sides, sir, | 1 we shall | not | fight our | battles a- |
 lone. | 1 1 | 1 1 | There is a | just | God, | 1 who pre- |
 sides | over the | destinies of | nations ; | 1 1 | 1 and who will
 | raise | up | friends | 1 to | fight our | battles | for us. | 1
 1 | 1 1 | 1 The | battle, | sir, | 1 is | not to the | strong a- |
 lone ; | 1 1 | it is to the | vigilant, | 1 the | active, | 1 the |

brave. | 1 1 | 1 1 | 1 Be- | sides, sir, | 1 we have | no e- |
 lection. | 1 1 | 1 1 | If we were | base enough | 1 to de- |
 sire it, | 1 it is | now | too | late | 1 to re- | tire from the |
 contest. | 1 1 | 1 1 | There is | no re- | treat, | 1 1 | but in
 sub- | mission | 1 and | slavery. | 1 1 | 1 1 | 1 Our | chains
 are | forged. | 1 1 | 1 1 | 1 Their | clanking may be | heard
 on the | plains of | Boston. | 1 1 | 1 1 | 1 The | war | 1 is
 in- | evitable, | 1 1 | 1 and | let it | come! | 1 1 | 1 1 | 1
 I re- | peat it, | sir, | 1 1 | let it | come! | 1 1 | 1 1 | It is
 in | vain, sir, | 1 to ex- | tenuate the | matter. | 1 1 | Gen-
 tlemen may | ery | peace, | peace! | 1 1 | but there | is no
 | peace. | 1 1 | 1 1 | 1 The | war is | actually be- | gun! |
 1 1 | 1 1 | 1 The | next | gale that | sweeps from the |
 north | 1 will | bring to our | ears | 1 the | clash of re- |
 sounding | arms! | 1 1 | 1 1 | 1 Our | brethren | 1 are al-
 | ready in the | field! | 1 1 | 1 1 | Why | stand | we | here
 | idle? | 1 1 | 1 1 | What | is it | 1 that | gentlemen |
 wish? | 1 1 | 1 1 | What 1 | would they | have? | 1 1 | 1
 1 1 | Is | life 1 | so | dear, | 1 or peace | so | sweet, | as to
 be | purchased | 1 at the | price of | chains and | slavery? |
 1 1 | 1 1 | 1 For- | bid it, | 1 Al- | mighty | God! | 1 1 |
 1 I | know not | what | course | others may | take; | 1 1 |
 1 but | as for | me, | 1 1 | give | me | liberty; | 1 1 | 1 or
 | give me | death! | 1 1 | 1 1 |

ADDRESS OF HENRY V. TO HIS TROOPS BEFORE THE GATES OF HARFLEUR.

ONCE | more | unto the | breach, | dear | friends, | ♪ ♪ |
once | more ; | ♪ ♪ |

♪ Or | close the | wall up | ♪ with our | English | dead. | ♪ ♪ |

♪ In | peace, | ♪ there's | nothing | so be- | comes a | man |

♪ As | modest | stillness | ♪ and hu- | mility : | ♪ ♪ |

But when the | blast of | war | ♪ ♪ | blows in our | ears, |

| ♪ ♪ | Then | imitate the | action of the | tiger : | ♪ ♪ |

Stiffen the | sinews, | ♪ ♪ | summon | up the | blood, |

♪ Dis- | guise | fair | nature | ♪ with | hard- | favor'd |
rage : | ♪ ♪ |

Then | lend the | eye | ♪ a | terrible | aspect ; |

♪ ♪ | Let it | pry | ♪ through the | portage of the | head, |

Like the | brass | cannon ; | ♪ ♪ | let the | brow o'er- | whelm it, |

♪ As | fearfully | as doth a | galled | rock |

♪ O'er- | hang and | jutting | ♪ his con- | founded | base, |

♪ ♪ | Swill'd with the | wild | ♪ and | wasteful | ocean. | ♪ ♪ | ♪ ♪ |

Now | set the | teeth, | ♪ and | stretch | ♪ the | nostril | wide, |

Hold | hard the | breath, | ♪ and | bend | up | every | spirit |

♪ To his | full | height ! | ♪ ♪ | On, ♪ | on, ♪ | you | noble
| English, | ♪ ♪ |

♪ Whose | blood is | fet from | fathers of | war- | proof ! | ♪ ♪ |

Fathers, | ˘ ˘ | ˘ that, | like | so many | Alex | anders, |
 Have, in | these | parts, | ˘ from | morn till | even | fought, |
 ˘ And | sheathed their | swords | ˘ for | lack of | argu-
 ment. | ˘ ˘ | ˘ ˘ |

˘ Dis- | honor not your | mothers. | ˘ ˘ | Now at- | test |
 ˘ That | those whom you | called | fathers, | did be- | get
 you !

˘ Be | copy | now, | ˘ to | men of | grosser | blood, | ˘ ˘ |
 ˘ And | teach them | how to | war ! | ˘ ˘ | ˘ ˘ |

˘ And | you, | good | yeomen, |
 ˘ Whose | limbs were | made in | England, | show us | here |
 ˘ The | mettle of your | pasture ; | ˘ ˘ | let us | swear |
 ˘ That you are | worth your | breeding : | ˘ ˘ | which I |
 doubt not. |

˘ ˘ | For there is | none of you | so | mean and | base |
 ˘ That | hath not | noble | lustre | ˘ in your | eyes. | ˘ ˘ | ˘ ˘ |
 ˘ I | see you | stand, | like | greyhounds | ˘ in the | slips, | ˘ ˘ |
 Straining | ˘ upon the | start. | ˘ ˘ |

˘ The | game's a- | foot, | ˘ ˘ |
 ˘ Follow your | spirit : | ˘ ˘ | and upon | this | charge, |
 Cry, | God for | Harry ! | ˘ ˘ | England ! | ˘ and Saint |
 George ! | ˘ ˘ | ˘ ˘ |

SHAKSPEARE.

SIR WALTER RALEIGH TO HIS SON.

♪ A- | MONGST | all | other | things in | this | world, | ♪ ♪
 | take | care of thy es- | tate, | ♪ which | thou shalt | ever
 pre- | serve | if thou ob- | serve | three | things. | ♪ ♪ | ♪ ♪
 First, that thou | know | what thou | hast | ♪ and | what |
 everything thou | hast is | worth, | ♪ to | see that thou | art
 not | wasted by thy | servants and | officers. | ♪ The | second
 | is, that thou | never | spend | anything | ♪ be- | fore thou |
 have it; | ♪ for | borrowing | ♪ is the | canker and | death of
 | every man's es- | tate. | ♪ ♪ | ♪ The | third | is, that thou |
 suffer not thy- | self to be | wounded for | other men's | faults,
 | ♪ and | scourged for | other men's of- | fences, | which is
 the | surety for an- | other, | ♪ for | thereby | millions of |
 men have been | beggared | ♪ and de- | stroyed, | paying the
 | reckoning of | other men's | riot | ♪ and the | charge of |
 other men's | folly | ♪ and | prodi- | gality. | ♪ ♪ | If thou |
 smart, | smart for thy | own | sins; | ♪ and, a- | bove | all
 things, | ♪ ♪ | be not | made an | ass | ♪ to | carry the |
 burdens of | other | men. | ♪ If | any | friend de- | sire thee
 to | be his | surety, | ♪ ♪ | give him a | part of | what thou |
 hast to | spare; | ♪ if he | press thee | further, | ♪ he is | not
 thy | friend; | ♪ for | friendship | rather | chooseth | harm to
 it- | self | ♪ than | offereth it. | ♪ ♪ | If thou be | bound for a

| stranger, | ♪ ♪ | thou art a | fool ; | ♪ ♪ | if for a | merchant,
 | ♪ thou | putttest thy es- | tate to | learn to | swim ; | ♪ ♪ |
 if for a | churchman, | ♪ he hath | no in- | heritance ; | ♪ ♪ |
 if for a | lawyer, | ♪ he will | find a | word or a | syllable | ♪
 to a- | buse thee ; | ♪ ♪ | if for a | poor man, | ♪ thou must |
 pay it thy- | self ; | ♪ ♪ | if for a | rich man, | ♪ he | needs
 it not : | ♪ ♪ | therefore from | suretyship, | as from a | man-
 slayer | ♪ or en- | chanter, | ♪ ♪ | bless thyself ; | ♪ for the |
 best | profit and re- | turn will be | this ; | ♪ that | if thou |
 force | him for | whom thou art | bound | ♪ to | pay it him- |
 self, | ♪ he will be- | come thine | enemy ; | ♪ ♪ | if thou |
 use to | pay it thy- | self, | thou wilt be a | beggar. | ♪ ♪ | ♪
 Be- | lieve thy | father in | this, and | print it in thy |
 thoughts ; | ♪ that | what | virtue so- | ever thou | hast, | ♪
 be it | ever so | manifold, | ♪ ♪ | if thou art | poor withal, |
 ♪ ♪ | thou and thy | qualities | ♪ shall | be des- | pised. | ♪
 Be- | sides, | poverty is | often | sent as a | curse of | God. |
 ♪ ♪ | It is a | shame among | men, | ♪ an im- | prisonment
 of the | mind, | ♪ a vex- | ation of | every | worthy | spirit. |
 ♪ ♪ | Thou shalt | neither | help thy- | self or | others. | ♪ ♪ |
 Thou shalt | drown thee in | all thy | virtues, | knowing | no
 | means to | show them ; | ♪ ♪ | thou shalt be a | burden | ♪
 and an | eyesore | ♪ to thy | friends ; | every man will |
 fear thy | company ; | ♪ ♪ | thou shalt be | driven | basely to
 | beg, | ♪ to de- | pend on | others, | ♪ to | flatter un- | worthy
 | men, | ♪ to | make dis- | honest | shifts ; | ♪ ♪ | and, to con- |
 clude, | ♪ ♪ | poverty pro- | vokes a man | ♪ to | do | infamous
 and de- | tested | deeds. | ♪ ♪ | Let no | vanity | ♪ nor per- |

suasion | draw thee to that | worst of | worldly | miseries. | ♪
 ♪ | If thou be | rich | ♪ it will | give thee | pleasure in |
 health, | ♪ ♪ | comfort in | sickness, | ♪ ♪ | keep thy | mind
 and | body | free from | many | perils, | ♪ re- | lieve thee in
 thy | elder | years, | ♪ re- | lieve the | poor and thy | honest
 | friends, | ♪ ♪ | give | means to thy pos- | terity | ♪ to | live
 to de- | fend them- | selves | ♪ and thine | own | fame. | ♪ ♪ |
 ♪ It is | said in the | Proverbs, | “He shall be | sore | vexed
 who is | surety for a | stranger.” | ♪ ♪ | “Whoso | hateth | surety-
 ship | ♪ is | sure.” | ♪ It is | further | said, | ♪ “The | poor
 is | hated | even of his | own | neighbor, | ♪ but the | rich
 have | many | friends.” | ♪ ♪ | “Lend not to | him that is |
 mightier than thy- | self, | ♪ for | if thou | lendest him | count
 it but | lost.”



WHAT'S HALLOWED GROUND?

WHAT'S | hallowed | ground? | ♪ ♪ | ♪ Has | earth a | clod |
 ♪ Its | Maker | meant not | ♪ should be | trod |
 By | man, | ♪ the | image of his | God, |
 ♪ E- | rect and | free, |
 ♪ Un- | scourged by | super- | stition's | rod, |
 ♪ To | bow the | knee? | ♪ ♪ |

What's | hallowed | ground ? | ♪ ♪ | where, | mourned and | missed, |
 ♪ The | lips re- | pose our | love has | kissed, |
 ♪ But | where's their | memory's | mansion ? | ♪ ♪ | Is't
 Yon | church-yard's | bowers ? | ♪ ♪ |
 No ! | ♪ in our- | selves their | souls ex- | ist, |
 ♪ A | part of | ours. | ♪ ♪ |

♪ A | kiss can | consecrate the | ground |
 ♪ Where | mated | hearts are | mutual | bound : |
 ♪ The | spot where | loves | first | links were | wound |
 ♪ That | ne'er are | riven, |
 ♪ Is | hallowed | down to | earth's pro- | found, |
 ♪ And | up to | heaven ! |

What | hallows | ground where | heroes | sleep ? | ♪ ♪ |
 'Tis not the | sculptured | piles you | heap : | ♪ ♪ |
 ♪ In | dews that | heavens | far- | distant | weep,
 ♪ Their | turf may | bloom ; |
 ♪ Or | genii | twine be- | neath the | deep |
 ♪ Their | coral | tomb. | ♪ ♪ |

♪ But | strew his | ashes to the | wind,
 ♪ Whose | sword or | voice has | saved man- | kind—|
 ♪ And is | he | dead, | ♪ whose | glorious | mind |
 Lifts | thine on | high ? |
 ♪ To | live in | hearts we | leave be- | hind, |
 ♪ Is | not to | die. | ♪ ♪ |

☞ Is't | death to | fall for | freedom's | right? | ☞ ☞ |

He's | dead a- | lone that | lacks her | light! |

☞ And | murder | sullies in | heaven's | sight, |

☞ The | sword he | draws: | ☞ ☞ |

What can a- | lone en- | noble | fight? |

☞ A | noble | cause. |

☞ Give | that: | ☞ and | welcome | war to | brace

Her | drums! | ☞ and | rend | heaven's | reeking | space! |

☞ The | colors | planted | face to | face, |

☞ The | charging | cheer, |

☞ Though | death's | pale | horse | lead on the | chase,

☞ Shall | still be | dear. | ☞ ☞ | ☞ ☞ |

What's | hallowed | ground? | ☞ 'Tis | what gives | birth

To | sacred | thoughts in | souls of | worth! | ☞ ☞ |

Peace, | ☞ inde- | pendence! | ☞ ☞ | Truth, | ☞ go | forth |

Earth's | compass | round; |

☞ And | your | high | priesthood | ☞ shall | make | earth |

All | hallowed | ground! | ☞ ☞ |

CAMPBELL.

WHAT HAVE WE TO DO WITH SLAVERY?

♪ DOES | any one | ask | ♪ at | this late | day, | when the
 | giant | wrong, | ♪ which our | country | legalizes and |
 fights for, | threatens to | strip us | ♪ of the | dearest | attri-
 butes of | freedom and hu- | manity, | ♪ does | any one | ask,
 | What have | we to | do | ♪ with the in- | justice that ex- |
 ists, | not | here, | but in an- | other | part of the | land ? | ♪
 I | answer | freely, | ♪ dis- | tinctly, | ♪ em- | phatically, |
 ♪ ♪ | Nothing. | ♪ In | simple | justice | ♪ we | have | no |
 right to have | anything to | do with it. | ♪ We | have no |
 right to | stand | guard | over it | ♪ as we | do | ♪ with our | un-
 just | prejudices, | more | fatal than | muskets or ar- | til-
 lery. | ♪ We have | no | right to sur- | render to it | ♪ the |
 sacred | principle of | freedom of | speech as we | have done.
 | ♪ ♪ | We have | no | right to af- | ford it the | broad pro- |
 tection of our | silence, | ♪ as we | do. | ♪ We have | no |
 right to al- | low it to | flourish in the | capital of the | nation,
 | ♪ as we | do. | ♪ We have | no | right to | aid in ex- | tend-
 ing, and per- | petuating, and | fighting for it, | ♪ as, may |
 God have | mercy upon us ! | ♪ we are | doing. | As we are |
 doing | all | these | unjust | things, | ♪ we are | guilty of |
 inter- | fering, | most im- | pertinently, | ♪ with | things with
 | which we | have no | right to inter- | fere. | ♪ ♪ | We must

| turn over a | new | leaf, | ♪ and | learn, | hard as the | les-
 son may | be, | ♪ to | mind | every one his | own | business. |
 ♪ ♪ | ♪ And | what is our | business? | ♪ ♪ | Why, to | do |
 justly. | ♪ ♪ | ♪ It is | what | God | specially re- | quires of
 us, | ♪ to | cease from doing | evil; | ♪ to main- | tain free-
 dom of | speech, | ♪ ♪ | that | precious | thing, | ♪ with- |
 out | which our | civil se- | curity | is but | stubble, | ♪ which
 the | out- | bursting | fires of | violent | passions | may, at |
 any | moment, con- | sume; | ♪ to | guard the | public |
 liberties | ♪ in the | person of the | meanest of the |
 | land; | ♪ to de- | stroy in- | justice of | all kinds, | ♪ and |
 let the | voice of hu- | manity, | ♪ the | swelling | key-note
 of the | world, | ♪ be | heard, | pleading for the | right. | ♪
 ♪ | This is the | business, | ♪ ♪ | this the | just | thing which
 we | have to | do, | every | man and | woman of us, | ♪ and
 of | which, | ♪ as | surely as we are | here this | day, | ♪ we
 must | give an ac- | count. | ♪ ♪ | ♪ I | caution you, | O |
 men, | as you would pos- | sess the | good which | God hath
 | showed you | ♪ and | do what | he re- | quires, | ♪ ♪ | take
 care | how you | meddle any | longer, | ♪ or | countenance |
 others in | meddling, | ♪ with the in- | alienable | rights of
 your | fellow men. | ♪ ♪ | That is inter- | ference with | other
 men's | matters, | ♪ with | which | they are | chargeable | ♪
 who | hold | men and | women as their | property | ♪ to be
 | bought and | sold.

It is an | insult to our | common hu- | manity. | ♪ It |
 must | come to an | end, | ♪ and it | will; | ♪ ♪ | let the |
 blood of the | nation be | poured out | ever so | freely to per-
 | petuate it. | ♪ For | God hath | showed thee, | O | man, |

what is | good, | ♪ and | what does | he re- | quire of us, |
 but that we | do | justly ? | ♪ He has | written it | ♪ in our |
 hearts, | ♪ and his | providence is | bringing | out the di- |
 vine | hand-writing | ♪ in | ever | clearer and | more | flaming
 | characters, | ♪ un- | til it shall | flash con- | viction on the
 | darkest | mind.

FURNESS.



THE OLD MAN'S SONG.

Down to the | vale | ♪ the | water | steers ; |
 ♪ How | merrily it | goes ! |
 ♪ 'Twill | murmur | on a | thousand | years, | ♪ ♪ |
 ♪ And | flow | ♪ as | now it | flows. | ♪ ♪ | ♪ ♪ |

 ♪ And | here, | ♪ on | this de- | lightful | day, |
 ♪ I | cannot | choose but | think |
 ♪ How | oft, | ♪ a | vigorous | man, I | lay
 ♪ Be- | side this | fountain | brink.

 ♪ My | eyes are | dim with | childish | tears, |
 ♪ My | heart is | idly | stirred, |
 ♪ For the | same | sound is in my | ears, |
 ♪ Which in | those | days I | heard. | ♪ ♪ |

Thus | fares it | ill in our de- | cay, |

 And | yet the | wiser | mind |

Mourns | less for | what it | takes a- | way, |

 Than | what it | leaves be- | hind. | | |

 The | blackbird in the | summer | trees, |

 The | lark upon the | hill, | | |

Let | loose their | carols | when they | please, |

 Are | quiet | when they | will. | | |

With | nature | never do they | wage

 A | foolish | strife : | they | see

A | happy | youth, | and their | old | age, |

 Is | beautiful | and | free. | | |

But | we are | pressed by | heavy | laws, |

 And | often | glad no | more : |

We | wear a | face of | joy, | be- | cause

 We | have been | glad of | yore. | | | | |

If there be | one who | need be- | moan |

 His | kindred | laid in | earth, |

The | household | hearts | that | were his | own, |

 It is the | man of | mirth. | | |

WORDSWORTH.

SOLILOQUY OF RICHARD III.

♪ Tis | now the | dead of | night; | ♪ ♪ | ♪ and | half the
 | world | ♪ ♪ |
 Is in a | lonely, | solemn | darkness | hung. |
 ♪ Yet | I, | ♪ (so | coy a | dame is | sleep to | me,) |
 ♪ With | all the | weary | courtship | ♪ of my | care-tired |
 Thoughts, | ♪ can't | win her to my | bed; |
 ♪ Though | e'en the | stars do | wink, | ♪ as | 'twere with |
 over- | watching. |
 ♪ I'll | forth | ♪ and | walk a- | while; | ♪ the | air's re- |
 freshing; |
 ♪ And the | ripe | harvest | ♪ of the | new mown | hay ♪ |
 Gives it a | sweet and | wholesome | odor. |
 ♪ How | awful | ♪ is this | gloom! | ♪ and | hark! | ♪ from
 | camp to | camp
 ♪ The | hum of | either | army | stilly | sounds; |
 ♪ That the | fixed | sentinels | almost re- | ceive |
 ♪ The | secret | whispers | ♪ of each | other's | watch. | ♪ ♪ |
 Steed | threatens | steed, | ♪ in | high and | boastful | neigh-
 ing, | ♪ ♪ |
 Piercing the | night's | dull ♪ | ear. | ♪ ♪ | ♪ ♪ | Hark, | ♪
 from the | tents, |

♪ The | armorers ac- | complishing the | knights, |
 ♪ With | clink of | hammers | closing | rivets up, |
 ♪ Give | dreadful | note of | prepa- | ration; | ♪ while |
 some, |
 ♪ Like | sacrifices, | ♪ by their | fires of | watch, |
 ♪ With | patience | sit, | ♪ and | inly | ruminatē |
 ♪ The | morning's | danger. | By yon | heaven, my | stern
 Im- | patience | chides this | tardy- | gaited | night, |
 ♪ That like a | foul and | ugly | witch | ♪ doth | limp
 So | tediously a- | way. | ♪ ♪ | I'll to my | couch, |
 ♪ And | once more | try to | sleep her into | morning. |

SHAKSPEARE.



OTHELLO'S ADDRESS TO THE SENATE.

♪ Most | potent, | grave, | ♪ and | reverend | signiors, |
 ♪ My | very | noble | ♪ and ap- | proved | good | masters, | ♪ ♪ |
 That I have | taken a- | way | ♪ this | old | man's | daughter, | ♪ ♪ |
 It is | most | true; | ♪ ♪ | true, | ♪ I have | married her; |
 ♪ The | very | head and | front | ♪ of my of- | fending |
 ♪ Hath | this ex- | tent, | ♪ ♪ | ♪ no | more. | ♪ ♪ | ♪ ♪ |
 Rude | ♪ am | I in | speech, |
 ♪ And | little | bless'd | ♪ with the | set | phrase of | peace; | ♪ ♪ |
 ♪ For | since | these | arms of | mine | ♪ had | seven years' | pith, |

¶ Till | now | ¶ some | nine | moons | wasted, | ¶ they have | used
 Their | dearest | action | ¶ in the | tented | field ; |

¶ And | little of | this | great | world | ¶ can | I | speak, | ¶ ¶ |
 More than per- | tains to | feats of | broil | ¶ and | battle ; | ¶ ¶ |

¶ And | therefore | little | ¶ shall I | grace my | cause, |

¶ In | speaking | ¶ for my- | self : | ¶ ¶ | Yet, | ¶ by your |
 gracious | patience, | ¶ ¶ |

I will a | round | ¶ un- | varnished | tale de- | liver |

¶ Of my | whole | course of | love : | ¶ what | drugs, | ¶
 what | charms, |

¶ What | conju- | ration, | ¶ and what | mighty | magic, |

¶ (For | such pro- | ceeding | ¶ I am | charged with- | al,) |

¶ I | won his | daughter | with. | ¶ ¶ | ¶ ¶ |

¶ Her | father | loved me ; | ¶ ¶ | oft in- | vited me ; | ¶ ¶ |

Still | questioned me | ¶ the | story of my | life, |

¶ From | year to | year ; | ¶ ¶ | ¶ the | battles, | ¶ ¶ | sieges,
 | ¶ ¶ | fortunes, |

That I have | past. | ¶ ¶ | ¶ ¶ |

¶ I | ran it | through, | even from my | boyish | days, |

¶ To the | very | moment | ¶ that he | bade me | tell it. |

¶ Where- | in I | spoke | ¶ of | most dis- | astrous | chances, |

¶ Of | moving | accidents, | ¶ by | flood, and | field : |

¶ Of | hair-breadth | 'scapes | ¶ in the | imminent | deadly |
 breach ; | ¶ ¶ |

¶ Of | being | taken | ¶ by the | insolent | foe, |

¶ And | sold to | slavery ; | ¶ ¶ | ¶ of my re- | demption |
 thence ; | ¶ ¶ |

¶ Of | battles | bravely, | ¶ ¶ | hardly | fought ; | ¶ ¶ | ¶
 of | victories |

For | which the | conqueror | mourn'd, | so | many |
fell ! |

Sometimes | I | told the | story of a | siege, |

Where- | in I | had to | combat | plagues and | famine, |

Soldiers | un- | paid ; | fearful to | fight, | yet | bold |

In | dangerous | mutiny. |

These | things to | hear, |

Would | Desde- | mona | seriously in- | cline : |

But | still | the | house af- | fairs | would | draw her |
thence ; |

Which | ever | as she | could with | haste de- | spatch, |

She'd | come a- | gain, | and with a | greedy | ear |

De- | vour up | my dis- | course : | which | I ob- |
serving, |

Took | once a | pliant | hour ; | and | found | good |
means |

To | draw from her | a | prayer of | earnest | heart, |

That I would | all my | pilgrimage | di- | late, |

Where- | of by | parcels | she had | something | heard, |

But | not dis- | tinctively : | I did con- | sent ; |

And | often | did be- | guile her | of her tears, |

When I did | speak of | some dis- | tressful | stroke, |

That my | youth | suffered. | My | story |
being | done, |

She | gave me | for my | pains | a | world of | sighs : |

She | swore,— | In | faith, | 'twas | strange, | 'twas |
passing | strange ; |

'Twas | pitiful, | 'twas | wonderful | pitiful : |

She | wished she | had not | heard it ; | yet she | wished

That | heaven had | made | her | such a | man ; | ♪ ♪ | ♪ she
| thanked me ; | ♪ ♪ |

♪ And | bade me, | ♪ ♪ | if I had a | friend that | loved her, |

♪ I | should but | teach him | how to | tell | my | story, |

♪ And | that would | woo her. | ♪ ♪ | ♪ ♪ | ♪ Upon | this |
hint, | ♪ I | spake : | ♪ ♪ | ♪ ♪ |

♪ She | loved me | ♪ for the | dangers | ♪ I had | pass'd ; | ♪ ♪ |

♪ And | I | loved | her, | that she did | pity them. | ♪ ♪ |

This | only | ♪ is the | witchcraft | ♪ I have | used. | ♪ ♪ | ♪ ♪ |

SHAKSPEARE.

FREEDOM.

He is the | freeman | ♪ whom the | truth makes | free ; | ♪ ♪ |

♪ And | all are | slaves be- | side. | ♪ There's | not a |
chain |

♪ That | hellish | foes, con- | federate for his | harm, |

♪ Can | wind a- | round him, | ♪ but he | casts it | off |

♪ With as | much | ease | ♪ as | Samson his | green |
withes. | ♪ ♪ |

♪ He | looks a- | broad | ♪ into the | varied | field

Of | nature, | ♪ and | though | poor, per- | haps, com- | pared

With | those whose | mansions | glitter in his | sight, | ♪ ♪ |

Calls the de- | lightful | scenery | all his | own.

His are the | mountains; | ♪ and the | valleys | his; |
 And the re- | splendent | rivers! | ♪ ♪ | his to en- | joy |
 With a pro- | priety that | none can | feel |
 ♪ But | who with | filial | confidence in- | spired |
 ♪ Can | lift to | heaven an | unpre- | sumptuous | eye, |
 ♪ And, | smiling, | say, | ♪ “My | Father | made them |
 all!” | ♪ ♪ |
 Are they not | his | ♪ by a pe- | culiar | right, |
 And by an | emphasis of | interest | his, |
 ♪ Whose | eye they | fill with | tears of | holy | joy, |
 ♪ Whose | heart with | praise, | ♪ and | whose ex- | alted |
 mind, |
 ♪ With | worthy | thoughts of | that un- | wearied | love, |
 ♪ That | plan’d and | built, | ♪ and | still up- | holds a | world |
 So | clothed with | beauty, | ♪ for re- | bellious | man?

Yes—| ♪ ye may | fill your | garner, | ♪ ♪ | ye that | reap
 The | loaded | soil, | ♪ ♪ | and ye may | waste | much |
 good |

♪ In | senseless | riot; | ♪ ♪ | ♪ but ye | will not | find
 In | feast | ♪ ♪ | or in the | chase, | ♪ in | song | ♪ or |
 dance, |

♪ A | liberty like | his, | ♪ who, | unim- | peached |
 ♪ Of | usur- | pation, | ♪ ♪ | and to | no man’s | wrong, |
 ♪ Ap- | propriates | nature | ♪ as his | Father’s | work, |
 ♪ And | has a | richer | use of | yours | ♪ than | you. | ♪ ♪ |
 He is in- | deed a | freeman : | ♪ ♪ | free by | birth
 Of | no | mean | city, | planned or | ere the | hills
 Were | built, | ♪ the | fountains | opened, | ♪ or the | sea, |

With | all his | roaring | multitude of | waves. | |
 His | freedom is the | same in | every | state, |
 And | no con- | dition of this | changeful life,
 So | manifold in | cares, | whose | every | day |
 Brings its | own | evil | with it, | | makes it | less ; | |
 For he has | wings, | that | neither | sickness, | pain,
 Nor | penury, | can | cripple or con- | fine : | |
 No | nook | so | narrow, | but he | spreads them | there
 With | ease, | and is at | large : | The op- | pressor | holds
 His | body | bound, | but | knows not | what a | range |
 His | spirit | takes, | un- | conscious of a | chain ; | |
 And that to | bind | him | is a | vain at- | tempt, |
 Whom | God de- | lights in, | and in | whom | He | dwells. |

COWPER.



LEONATO'S GRIEF AT THE LOSS OF HIS DAUGHTER.

In | misery | counsel is of | no | weight.
 I | pray thee, | cease thy | counsel, |
 Which | falls into mine | ears as | profitless
 As | water in a | sieve : | | give not | me | counsel : |
 Nor | let no | comforter de- | light mine | ear, |
 But | such a one | whose | wrongs do | suit with |
 mine. | |
 Bring me a | father that | so | loved his | child, |

♪ Whose | joy of her is | over- | whelmed like | mine, |
 ♪ And | bid | him | speak of | patience; | ♪ ♪ |
 Measure his | woe the | length and | breadth of | mine,
 ♪ And | let it | answer | every | strain for | strain, |
 ♪ As | thus for | thus, and | such a | grief for | such, |
 ♪ In | every | lineament, | branch, | shape, and | form : |
 ♪ If | such a one will | smile, and | stroke his | beard ; |
 ♪ Cry—| sorrow, | wag ! | ♪ and | hem, | ♪ ♪ | when he should |
 groan ; | ♪ ♪ |
 Patch | grief with | proverbs ; | ♪ ♪ | make mis- | fortune |
 drunk
 With | candle-wasters : | ♪ ♪ | bring him | yet to | me, |
 ♪ And | I of | him will | gather | patience. | ♪ ♪ | ♪ ♪ |
 ♪ But | there is | no | such | man : | ♪ for, | brother, | men
 Can | counsel, and | speak | comfort to that | grief
 Which | they them- | selves not | feel ; | ♪ but, | tasting it, |
 ♪ Their | counsel | turns to | passion ; | ♪ which be- | fore
 Would | give pre- | ceptial | medicine to | rage, | ♪ ♪ |
 Fetter | strong | madness in a | silken | thread, | ♪ ♪ |
 Charm | ache with | air, and | agony with | words. | ♪ ♪ |
 No, | no ; 'tis | all men's | office to | speak | patience
 ♪ To | those that | wring under the | load of | sorrow : |
 ♪ But | no man's | virtue, nor suf- | ficiency, |
 ♪ To | be so | moral, | when he shall en- | dure
 The | like him- | self : | ♪ ♪ | therefore | give me no | coun-
 sel, |
 ♪ My | griefs cry | louder than ad- | vertisement. | ♪ ♪ | ♪ ♪ |

SHAKSPEARE.

CHARITY TO OPINION.

AFTER | all the | expla- | nation of the | simple | principles
of re- | ligious | freedom, | ♪ to | which the | world has |
listened, | ♪ ♪ | men | still | find a | difficulty in | under- |
standing | ♪ how | zeal and | charity can | dwell to- | gether
in the | same | bosom—| ♪ ♪ | how a | man can be | warmly
at- | tached to his | own | views, | ♪ and at the | same | time
| kindly dis- | posed | ♪ towards | every | fair | effort that
| may be | made in | favor of | opposite o- | pinions. | ♪ The |
charity which | we would | cultivate | ♪ is | no in- | explicable
| feeling, | ♪ and, I | trust, | no | hollow pre- | tension. | ♪
As we | seek the | truth, | ♪ and | as we must be | conscious
that our | own | views, how- | ever | warmly | held, | ♪ have
| been | formed | under a | lia- | bility to | error, | ♪ ♪ | we
have | one | interest with | all | those who | give us | reason
to be- | lieve that they | cherish the | same | feeling, | ♪
what- | ever their par- | ticular o- | pinions may | be. | ♪ ♪ |
There is a | fellowship | ♪ be- | tween | them and | us, | ♪ in
com- | parison with | which the | ties of | sect, | ♪ of | creeds,
| ♪ and | articles, | ♪ and | written | formulas, | ♪ are as the
| dead | letter to the | un- | dying | spirit—| ♪ as | matter to |
mind. | ♪ ♪ | ♪ ♪ | It is a | fellowship | ♪ which | no |
difference of o- | pinion can dis- | turb, | ♪ ♪ | no | distance

of | space or | time de- | stroy. | ♪ It | gathers into | one |
 glorious | company | all the | real | lovers of | truth, | ♪ of |
 all | time, | ♪ from a- | mong | all | people, | nations, and |
 languages. | ♪ ♪ |

♪ Al- | though the | doctrine of re- | ligious | liberty is | so
 | plain, | ♪ and it is | so much for the | interest of | every
 de- | nomi- | nation of | Christians | ♪ to | cling to it, | ♪ it
 is im- | portant to ob- | serve | ♪ that there is a | spirit a- |
 broad di- | rectly op- | posed to it. | ♪ ♪ | And it be- | comes
 us, | ♪ it be- | comes | every one who | cares for the | truth
 and for | liberty, | ♪ to | watch that | spirit | closely. | ♪ It |
 shows itself | ♪ in | every | effort which is | made to in- |
 timidate the | minds of | men—| ♪ to | scare them a- | way
 from the | exami- | nation of | any par- | ticular o- | pinions,
 | ♪ in | every | dispo- | sition | ♪ which is e- | vinced to pre- |
 vent them from | reading | what | others have | written, | ♪
 and from | hearing what | others | have to | say. | ♪ ♪ | What
 is | this | spirit but the | same that in | former | times | mani-
 fested it- | self in | still | grosser vio- | lations of | common |
 justice; | ♪ that was | not | satisfied with over- | powering
 men's | minds | ♪ by | denunci- | ations of | future | woe, | ♪
 by ap- | pealing to their re- | ligious | fears, | ♪ but | aimed |
 also to | visit them with the | swift | vengeance of the | tem-
 poral | power, | ♪ when- | ever they | ventured to | think |
 differently | ♪ from the es- | tablished | way. | ♪ And to |
 what but the | same un- | hallowed | practices | ♪ would |
 this | spirit | lead | now, | were it al- | lowed to | strengthen
 itself a- | gain? | ♪ It would | bring | back | ages of | igno-
 rance, | ♪ ♪ | ages of | mental and po- | litical | servitude. | ♪ ♪ |

But | not to | mention the in- | fringement of the | sacred |
 rights of the | mind with | which it is | chargeable, | are |
 they who | cherish it | at | all a- | ware | how di- | rectly
 it is | calculated to | injure their | own | cause and | ruin
 their | own | best | hopes? | You are in pur- | suit of
 the | truth. | When you | seek to | terrify your |
 fellow-men | from | going in a | certain di- | rection in o- |
 pinion, | how do you | know but | that you are | shut-
 ting out | their | souls | and your | own | from the |
 ways of | light and | glory? | “Ah! but we are
 con- | vinced that we are | right,” | you | say, | “and |
 if we | were to con- | sent, that | what we con- | sider er- |
 roneous | views should | have as | fair a | hearing as we | give
 to cor- | rect o- | pinions, | the | former | would be- | come
 as | prevalent as the | latter.” | What a | miser-
 able i- | dea you must | have of the | truth! | Is
 it | so, that | truth and | error | are so | little dis- | tinguish-
 able? | How, | then, do | you | happen to | be
 so | confident? | Be as- | sured that | if they are
 | freely and | closely ex- | amined, | as they | never | have
 been and | never | will be, ex- | cept where | perfect | freedom
 of | mind is es- | tablished, | that | truth will ex- | cel in |
 beauty and | power | everything | that is op- | posed to it, |
 as | much as the un- | measured | dome of the | heavens |
 trans- | cends this | humble | fabric | which | human |
 hands have | reared. |

W. H. FURNESS.

BARNES ON SLAVERY.

¶ IN | estimating the | influence of the | church | ¶ on the
 | subject of | slavery, | ¶ and the | tendency of the | represen-
 | tations | made on the | subject, | ¶ it de- | serves to be con-
 | sidered | how much is | done by | these | represen- | tations
 | ¶ to pro- | mote infi- | delity. | ¶ ¶ | ¶ ¶ | There is a | deep
 and | growing con- | viction in the | minds of the | mass of
 man- | kind | ¶ that | slavery | violates | great | laws of our |
 nature ; | ¶ that it is | contrary to the | dictates of hu- | ma-
 nity ; | ¶ that it is es- | sentially un- | just, | ¶ op- | pressive,
 and | cruel ; | ¶ that it in- | vades the | rights of | liberty | ¶
 with | which the | Author of our | being has en- | dowed |
 all | human | beings ; | and that, in | all the | forms in |
 which it has | ever ex- | isted, ¶ | it has | been im- | possible to
 | guard it from | what its | friends and | advocates would |
 call “ a- | buses of the | system.” | ¶ ¶ | ¶ ¶ | It is a | vio-
 lation of the | first | sentiments ex- | pressed in our | Decla-
 ration of | Inde- | pendence, | ¶ and on | which our | fathers
 | founded the | vindi- | cation of their | own | conduct | ¶ in
 an ap- | peal to | arms ; | ¶ ¶ | it is at | war with | all that a
 | man | claims for him- | self and for his | own | children ; |
 ¶ ¶ | and it is op- | posed to | all the | struggles of man- |
 kind, in | all | ages, | ¶ for freedom. | ¶ The | claims of hu-

| manity | plead a- | gainst it. | ♪ The | struggles for | freedom
 | everywhere in our | world con- | demn it. | ♪ The in- |
 | stinctive | feeling in | every man's | own | bosom in re- | gard
 | to him- | self | ♪ is a | condem- | nation of it. | ♪ The |
 | noblest | deeds of | valor and of | patriotism | ♪ in our | own
 | land, and in | all | lands where | men have | struggled for |
 | freedom, | ♪ are a | condem- | nation of the | system. | ♪ ♪
 | ♪ ♪ | All that is | noble in | man is op- | posed to it. | ♪ ♪ |
 | All that is | base, | ♪ op- | pressive, | ♪ and | cruel, | pleads for
 | it. | ♪ ♪ | ♪ ♪ | It is con- | demned by the in- | stinctive | feel-
 | ings of the | human | soul; | ♪ ♪ | it is con- | demned by the
 | principles | laid | down in the | books on mo- | rality that
 | are | placed in the | hands of the | young; | ♪ it is con- |
 | demned by the | uni- | versal | voice of | history. | ♪ There
 | is | nothing on | which the | sentiments of | men *out- | side*
 | of the | church are | coming to be | more har- | monious | ♪
 | than in re- | gard to the es- | sential | evil of | slavery; | ♪
 | there is | nothing to | which the | course of | things in the |
 | world, | under the | promptings of hu- | manity, | ♪ is | more
 | certainly | tending | ♪ in | all | lands, | than to the con- |
 | viction that | slavery is es- | sentially | evil and | wrong, | ♪
 | and that | every | human | being, | ♪ un- | less con- | victed
 | of | crime, | ♪ has a | right to | freedom. | ♪ There is | no-
 | thing that | finds a | more | hearty appro- | bation from the |
 | world at | large | ♪ than an | act of e- | manci- | pation | ♪ by
 | a | government; | ♪ there is | nothing that | goes | more | per-
 | manently | into the | history of a | nation, | ♪ than the | changes
 | in | public af- | fairs | ♪ which re- | sult in | such an | act. |
 | ♪ There | has been | nothing that has | more | definitely |

marked the | course of | history, | ♪ or | constituted | more |
 marked | epochs in | history, | ♪ than the suc- | cessive |
 steps which | break the | bonds of | slavery, | ♪ and | elevate
 | men to the | rank and | dignity of | freemen. |

♪ It is | now im- | possible to con- | vince the | world that
 | slavery is | *right*, | ♪ ♪ | or is in ac- | cordance with the |
 will of | God. | ♪ ♪ | No de- | cisions of | councils or | synods,
 | ♪ and | no | teachings of a | hierarchy, | ♪ will | change
 the | onward | course of o- | pinion on | this | subject. | No
 al- | leged au- | thority of the | Bible will | satisfy | men at |
 large | ♪ that the | system is | not | always a | vio- | lation
 of the | laws that | God had en- | stamped on the | human |
 soul. | ♪ ♪ | No a- | pologies | for it | ♪ will | take it | out of the
 | category of | crime | ♪ in the | esti- | mation of man- | kind
 at | large, and | place it in the | category of | virtues. | ♪ ♪ |
 ♪ ♪ | ♪ The | sentiment | ♪ that it is | wrong | ♪ ♪ |—always
 | wrong | ♪ ♪ |—that it is a | vio- | lation of the | great |
 laws of our | being, |—♪ that it is | contrary to the be- | nevo-
 lent ar- | rangements of the | Maker of the | race, |—♪ is be-
 | coming as | fixed as the | ever- | lasting | hills; | ♪ and |
 nothing can e- | radicate this | sentiment ♪ | ♪ from the |
 hearts of man- | kind. | ♪ ♪ | ♪ ♪ |

This | sentiment is be- | coming | deeper and | deeper in
 the con- | victions of the | world | every | year; | ♪ and, what-
 | ever may | change, | ♪ ♪ | this is | destined to re- | main
 un- | changeably | fixed. | ♪ There is | nothing | more | cer-
 tain | ♪ ♪ | than that the | world will | *not* be | brought to
 ap- | prove of | slavery, | ♪ ♪ | and that the | male- | diction
 of | all | good | men will | rest upon the | system. | ♪ ♪ | No

| matter on | what this | sentiment im- | pinges, | ८ it will
 be | held ; | ८ and | nothing will be | long | held | ८ that is
 op- | posed to this | deep con- | viction | ८ of the es- | sential
 | evil of the | system. | ८ ८ | ८ ८ |



CREDIBILITY OF MIRACLES.

If there is a | sound | principle of | thought and in- | quiry,
 | ८ it | is that a | new | fact is | not to be re- | jected | simply
 be- | cause it is | new | ८ and un- | precedented ; | ८ nor | is
 it to be ac- | counted an | inter- | ruption of the | laws of |
 nature ; | ८ ८ | but we are to | take it for | granted | ८ that
 it | is to be re- | ferred to | some | law of | which we | have
 as | yet | no | knowledge. | ८ ८ | ८ ८ | This is the | princi-
 ple | ८ which is ob- | served by | all in- | quirers in the |
 fields of | science. | ८ They | do not re- | ject | new | facts
 be- | cause they are | new, | ८ nor | do they pro- | nounce them
 | vio- | lations of the | laws of | nature | ८ be- | cause they |
 contra- | dict their ex- | perience. | ८ ८ | ८ ८ | It is the |
 mark of an | un- | cultivated mind, | ८ ८ | that it re- | jects |
 all | facts, | no matter | how well au- | thenticated, | ८ which
 | do not ac- | cord with its | own ex- | perience. | ८ A | true
 phi- | losophy | teaches us to ex- | pect | new and un- | prece-
 dented | facts in | this | great | universe, | ८ where the |
 circle of | man's | knowledge is | so | small ; | ८ and the |

history of | science | ♪ is con- | tinually | bringing us ac- |
 quainted with | new | facts. | ♪ ♪ | What | new | glimpses
 are | men ob- | taining | ♪ of the | wondrous re- | lations of |
 mind to | mind, | ♪ and of | mind to | matter! | ♪ ♪ | ♪ I |
 say, | therefore, | ♪ that we are | bound to | come to the |
 exami- | nation of the | wonders of the | life of | Jesus, | ♪
 with | no pre- | sumption a- | gainst them | ♪ a- | rising | out
 of their | novelty. | ♪ ♪ | ♪ Our | sole | business is to | ascer- |
 tain the | facts, | ♪ and | we must en- | deavor to | see |
 whether | they are in | harmony with the | character of |
 Christ. | ♪ ♪ | ♪ ♪ |

♪ The | Gospels, it is | evident, | repre- | sent | Christ as
 pos- | sessed | naturally of a | wonder-working | power. | ♪ ♪ |
 All that we | have to de- | termine | is, | ♪ ♪ | Did he | ex-
 ercise this | power in | harmony with | all his | own and | all
 the | other | powers of | nature? | ♪ ♪ | Was the | action of
 this | power | marked by the | style, | genius, | spirit | ♪ of |
 nature and of | God? | ♪ ♪ | ♪ But my | meaning will be |
 best | shown by an ex- | ample. | ♪ ♪ | ♪ ♪ | Take the |
 incident of the | cure of the | withered | hand. | ♪ ♪ | Just
 con- | sider the | case. | ♪ ♪ | Jesus | went into a | synagogue,
 | ♪ a | Jewish | place of | worship— | ♪ a | Jewish | church. | ♪
 The | people | crowded to | see and | hear him. | ♪ ♪ | ♪ ♪ |
 There was a | man | present | who had a | withered | hand. |
 ♪ ♪ | ♪ ♪ | Jesus | bade him | stand | forth. | ♪ ♪ | ♪ There
 were | present, | also, | some of the | higher | class of the |
 Jews, | ♪ indi- | viduals who | under- | took to | guide and |
 rule in | matters of re- | ligion. | ♪ ♪ | ♪ They were | jealous
 of the | power | ♪ and | popu- | larity of this | young Naza- |

rene; | and | so | blinded and de- | praved | were they, |
 that they | watched | Jesus to | see | if he would per- | form
 a | cure on the | Sabbath, | and | thus | violate the |
 sanctity of the | day. | | |

To | these indi- | viduals, | who, | no doubt, | occupied |
 a con- | spicuous | place in the | synagogue, | | Jesus |
 turned and | said, | | “Is it | lawful to | do | well or to |
 do | ill on the | Sabbath | day, | to | save | life or to | kill?”
 | | Mark what a | cutting | force there | was in | this
 | question. | It is as | if he had | said, | | “Which is |
 violating the | Sabbath, | you or | I? | | I who |
 seek to | do an | act of | mercy, | or | you who are | cherish-
 ing an | evil | purpose? | | I who would | save | life, | or
 you who would | kill me?” | | They | made | no
 re- | ply. | | How | could they? | And | then,
 when | Jesus had | looked upon them with | indig- | nation, |
 being | grieved for the | hardness of their | hearts, | he |
 said to the | man, | | “Stretch | forth thine | hand.” |
 | And he | stretched it | forth, | and it was |
 made | whole, as the | other. | | And | how
 could he | help | stretching it | out? | | Just | put
 your- | self in the | place of | that | man. | Im- | agine
 your- | self | standing in | so com- | manding a | presence, |
 with a | gazing, | ex- | cited | crowd a- | round you; |
 and the | rich and | honorable and | great | quailing be- | fore
 the | eye and | silenced by the | words of the | young | peasant
 of | Nazareth, | | and you will | see how the | inmost |
 springs of your | life | must have been | stirred, | and | how
 you | would have been | prompted to | put forth | new and

un- | wonted | power. | ♪ I | cannot but be- | lieve such an |
 incident as | this, | ♪ ♪ | it is so | perfectly in | harmony with
 the | dignified | character of | Christ. | ♪ ♪ | ♪ ♪ | ♪ It |
 shows him to us | ♪ in a | character- | istic and com- | mand-
 ing | attitude. | ♪ It is | not the | physical ef- | fect which he
 | wrought upon the | man's | limb | ♪ that ex- | cites my |
 wonder, | ♪ but it is his | own im- | perial and | god-like |
 air. | ♪ ♪ | This it | is that re- | veals to | me | ♪ the Di- |
 vinity | ♪ that was in | Jesus. | ♪ ♪ | ♪ ♪ |

W. H. FURNESS.



COST OF WAR.

HERE | figures ap- | pear to | lose their | functions. | ♪ ♪ |
 ♪ They | seem to | pant | ♪ as they | toil | vainly to | repre- |
 sent the e- | normous | sums con- | sumed in | this un- |
 paralleled | waste. | ♪ ♪ | ♪ Our | own ex- | perience, | mea-
 sured | ♪ by the con- | cerns of | common | life, | ♪ ♪ | does
 not al- | low us | adequately to con- | ceive | ♪ these | sums.
 | ♪ ♪ | ♪ Like the | periods of | geo- | logical | time, | ♪ or
 the | distances | ♪ of the | fixed | stars, | ♪ they | baffle | ♪ the
 im- | agi- | nation. | ♪ ♪ | Look, for | instance, | ♪ at the | cost
 of this | system | ♪ to the U- | nited | States. | ♪ ♪ | ♪ With-
 | out making | any al- | lowances | ♪ for the | loss sus- | tained
 by the with- | drawal of | active | men from pro- | ductive |

industry, | ♪ we | find that | from the a- | doption of the |
 Federal | consti- | tution | down to | eighteen | hundred and
 | forty- | eight, | ♪ ♪ | there has been | paid di- | rectly from
 the | national | treasury | ♪ ♪ | ♪ for the | army and | fortifi-
 | cations | ♪ ♪ | two | hundred and | sixty- | six | millions |
 seven | hundred and | thirteen | thousand | ♪ ♪ | two | hun-
 dred and | nine | dollars. | ♪ ♪ | ♪ for the | navy | ♪ and | its
 ope- | rations, | ♪ ♪ | two | hundred and | nine | millions |
 nine | hundred and | ninety- | four | thousand | ♪ ♪ | six |
 hundred and | eighty- | seven | dollars. | ♪ ♪ | ♪ ♪ | This
 a- | mount, of it- | self, | ♪ is im- | mense. | ♪ ♪ | ♪ But
 | this is not | all. | ♪ ♪ | ♪ Re- | garding the mi- | litia | ♪
 as | part of the | war | system, | ♪ ♪ | ♪ we must | add a |
 moderate | estimate | ♪ for its | cost | during this | period, |
 ♪ ♪ | which, ac- | cording to a | calcu- | lation of an | able
 and | accurate e- | conomist, | ♪ may be | placed at | one |
 million | five | hundred | thousand | dollars. | ♪ The | whole
 pre- | sents an | incon- | ceivable | sum | total | ♪ of | more than
 | two | thousand | millions of | dollars, | ♪ which have | been |
 dedicated | ♪ by our | government | ♪ to the sup- | port of
 the | war | system; | ♪ ♪ | more than | seven | times as |
 much as was | set a- | part by the | government | during the
 | same | period | ♪ to | all | other | purposes | ♪ whatso- |
 ever. | ♪ ♪ | ♪ ♪ |

Look | now at the | common- | wealth of | Euro- | pean |
 states. | ♪ ♪ | ♪ I | do not in- | tend to | speak of the | war
 | debt | under | whose ac- | cumulated | weight | these |
 states are | now | pressed to the | earth. | ♪ ♪ | These are
 the | terrible | legacy | ♪ of the | past. | ♪ ♪ | ♪ I re- | fer

di- | rectly to the ex- | isting | war | system, | ㄣ the es- | ta-
 blishment | ㄣ of the | present. | ㄣ ㄣ | ㄣ Ac- | cording to |
 recent | calcu- | lations, | ㄣ its | annual | cost is | not | less than
 a | thousand | million | dollars. | ㄣ ㄣ | ㄣ En- | deavor, for a
 | moment, | ㄣ by a com- | parison with | other | interests, |
 ㄣ to | grapple with | this | sum. | ㄣ ㄣ |

ㄣ It is | larger than the en- | tire | profit of | all the |
 commerce and | manu- | factures of the | world. | ㄣ ㄣ |

ㄣ It is | larger than | all the ex- | penditure | ㄣ for | agri-
 | cultural | labor, | ㄣ for the pro- | duction of | food for | man,
 | ㄣ upon the | whole | surface of the | globe. | ㄣ ㄣ |

ㄣ It is | larger, by a | hundred | millions, | ㄣ than the a- |
 mount of | all the | exports of | all the | nations of the |
 earth. | ㄣ ㄣ |

ㄣ It is | larger, by | more than | five | hundred | millions,
 | ㄣ than the | value of | all the | shipping | ㄣ of the | civil-
 ized | world.

ㄣ It is | larger, | ㄣ by | nine | hundred and | ninety- | seven
 millions, | ㄣ than the | annual com- | bined | charities of |
 Europe and A- | merica for | preaching the | Gospel to the |
 heathen. | ㄣ ㄣ | ㄣ ㄣ |

Yes! | ㄣ the | common- | wealth of | Christian | states, | ㄣ
 in- | cluding our | own | country, | ㄣ ap- | propriates, | ㄣ with- |
 out hesi- | tation, | ㄣ as a | matter of | course, | ㄣ ㄣ | up-
 wards of a | thousand | millions of | dollars | annually | ㄣ to
 the | maintenance of the | war system, | ㄣ and | vaunts its |
 two | millions of | dollars, | ㄣ la- | boriously col- | lected, | ㄣ
 for dif- | fusing the | light of the | Gospel in | foreign | lands! |
 | ㄣ With | un- | told | prodigality of | cost | ㄣ it per- | petu-

ates the | worst | heathenism of | war, | ♪ ♪ | while by |
 charities, | insig- | nificant | ♪ in com- | parison, | ♪ it | doles to the
 | heathen the | message of | peace ! | ♪ At | home it | breeds
 and | fattens a | cloud of | eagles and | vultures | ♪ ♪ |
 trained to | swoop upon the | land ; | ♪ ♪ | ♪ to | all the |
 gentiles a- | cross the | sea | ♪ it dis- | misses a | solitary |
 dove !

♪ Con- | sider the pro- | digious | sums, | ♪ ex- | ceeding
 in | all | two | thousand | millions of | dollars, | ♪ ♪ | squan-
 dered | ♪ by the U- | nited | States | ♪ ♪ | since the a- | dop-
 tion of the | Federal | consti- | tution, | ♪ in sup- | port of
 the | war | system. | ♪ ♪ | Surely, if | these | means had |
 been de- | voted to | railroads | ♪ and ca- | nals, | ♪ to schools
 and | colleges, | ♪ our | country | ♪ would pos- | sess, at the
 | present | moment, | ♪ an ac- | cumulated ma- | terial | power,
 | ♪ ♪ | grander | far | ♪ than | any she | now | boasts. | ♪ ♪
 | But there is an- | other | power of | more un- | failing |
 temper, | ♪ which would | also be | hers. | ♪ ♪ | Over-
 flowing | ♪ with in- | telligence, | ♪ with | charity, | ♪ with
 | civili- | zation, | ♪ with | all that | constitutes a | generous |
 state, | ♪ ♪ | she would be | able to | win | peaceful | triumphs,
 | ♪ trans- | cending | all she has | yet a- | chieved ; | ♪ sur- |
 rounding the | land with an in- | vincible | self-de- | fensive
 | might, | ♪ and | in their un- | fading | brightness | render-
 ing | all | glory from | war | ♪ im- | possible.

SUMNER.

MAROT'S ODE TO HIS MISTRESS.

TRANSLATED FROM CLEMENT MAROT, A FRENCH POET OF THE SIXTEENTH
CENTURY.

A GENTLENESS spread over a fair face,
Passing in beauty the most beautiful;
A chaste eye, in whose light there lies no stain;
A frank discourse, so simple and so true
That who should hear it, through an hundred years,
Would never weary in that century;
A lively wit; a learning which makes marvel;
And such sweet gracefulness diffused o'er all,
And ever present in her speech or silence;
That fain I would my power did suffice
To pen her merit on this paper down,
Even as it is written in my heart.
And all these precious gifts, and thousands more,
Cling to a body of high parentage;
And tall, and straight; and formed in its fair stature
As if it were to be at once adored
By men and gods. O! would I were a prince!
That I might proffer to thee my poor service.
Yet why a prince? Is not the gentle mountain

Often of aspect fairer than the crag?
Do not low olive-tree and humble rose
Charm rather than the oak? Is't not less peril
To swim the streamlet than to stem the river?
I know I levy and defray no armies,
I launch no fleets, whose prize might be a Helen's.
But if my fortune had endowed me so,
I would have died or else have conquered thee.
And if I am in fact no conqueror,
Yet do my will and spirit make me one.
My fame, like that of kings, fills provinces.
If they o'ercome men in fair feats of arms,
In my fair verse I overcome in turn.
If they have treasure, I have treasure also;
And of such things as lie not in their coffers.
If they are powerful, I hold more power,
For I have that to make my love immortal.
Nor this I say in vaunt, but strong desire
That thou shouldst understand how never yet
I saw thy match in this life of this world:
Nor breathing being who the power owned
Thus to make subject mine obedience.

THE STUDY OF ELOCUTION.

It may be proper, in this place, to notice and briefly answer the objections which some excellent but prejudiced persons urge against the study of elocution. Some allege the study of this art generally induces a stiff, formal, mechanical, and affected manner of reading and speaking, at variance with the ease and truthfulness of nature. It is obvious that this imperfect, not to say preposterous, manner in which elocution is often taught, has given rise to this grave objection; for here, as in other arts and sciences, the baleful influence of quackery has been felt. The minds of youthful students are bewildered and quite repelled from the prosecution of this delightful study, in their attempts to comprehend the complicated diagrams which teachers have framed for the purpose, no doubt, of displaying their inventive genius, and gaining popularity. The ambitious system of notation, how perplexing to the mind of the neophyte! and how repugnant to that genuine simplicity and naturalness which lies at the foundation of all solid instruction. Hear the judicious Dr. Porter on this point:—

“The reasonable prejudice which some intelligent men have felt against any system of notation, arises from the preposter-

ous extent to which it has been carried by a few popular teachers, and especially by their humble imitators. A judicious medium is what we want; five characters in music and six vowels in writing, enter into an infinitude of combinations, melody, and language. So the elementary modifications of voice, in speaking, are few, and easily understood; and to mark them, so far as distinction is useful, does not require a tenth part of the rules which some have thought necessary."

Now, in view of these facts, we cease to wonder that even intelligent people should urge the objection under consideration. But let the objectors fully understand that the system they condemn is a "counterfeit presentment," a meretricious thing tricked out with tinsel ornaments to conceal its deformity and impose upon the credulous and unreflecting. How different from that noble art which Cicero admired and practiced, and Quintilian taught—and which a few rare spirits in our own land have introduced in its native grandeur, efficiency, and grace!

Another objection to the study of elocution, which has frequently been made, is that it tends to produce a theatrical manner; and we know that a dread of incurring this imputation acts as a powerful restraint on many public speakers. If by theatrical is meant "the start and stare practiced at the glass"—"noise and fury signifying nothing"—mouthing the words and "tearing the passion to tatters," I say, emphatically, "pray you, avoid it," for this is rank affectation, and an outrage upon the modesty of nature. The term theatrical has come by association, in the minds of many, to be con-

sidered as equivalent to rant and bluster, and violent gesticulation.

Now, elocution teaches to observe a just medium between the sing-sing voice, the see-saw gesture, and the unimpassioned delivery which is sometimes witnessed in the senate and at the bar, but more generally in the pulpit, and the strong, diversified display of the theatre.

By a proper attention to the study of elocution, is it not possible to acquire a just, impressive, and pleasing manner of delivery, consistent with the dignity of the senate, with the solemnity of the pulpit, yet perfectly free from that which is reprobated as theatrical?

By elocution the vocal organs are to be trained, and a pleasing and efficient delivery is to be acquired. To succeed in imparting these graces, the living teacher, a proficient in his art, must exemplify the tones and inflections of his voice in their endless variety, and the appropriate gestures used in reading and in speaking—and this will supersede, to a great extent, the necessity of ingenious but perplexing notations, and of all but a few important rules.

Elocution labors to remove whatever is stiff, formal, affected, or artificial—whatever hinders the tone and graceful expression of feeling, and makes every tone of the voice, and gesture of the body true to nature. Elocution is but the handmaid of nature, whose glory it is to follow this supreme directress! Elocution makes all its teachings subservient to the expression of feeling—of genuine emotion. It teaches the reader and the speaker that the art he employs to secure the object he has in view, be it instruction, persuasion, or entertainment,

must be carefully concealed. It teaches him that art is but the organ through which nature speaks, and that the highest achievement of art is to conceal art.*

DR. LONGMORE.



REFLECTIONS AT SEA.

THEN, with her white sails courting the gale, did the queenly ship launch upon the deep, and as the breeze came lightly leaping the crested billows, she spread her white arms to meet it, and then a right merry race they ran over "the open sea." Or should the gale in maddened mood come lashing the waves in fury, and hurling them mountain high, as he rushed onward, shrieking in his rage, she bent meekly to his wrath, and gathering her white robes about her, passed, sighing, over the rough pathway his rage had wrought!

But now the proud ship bids defiance both to the angry winds and transverse seas, and with her iron will she walks the mighty deep, strong in her strength. Oh, the grandeur of the scene as I cast my eyes around—one mighty mass of waters! and my heart thrilled with an awful sense of the majesty of God! For a moment I closed my eyes—I could not look—I could not have spoken.

* *Ars est celare artem.*

“The heavens declare the glory of God, and the firmament showeth his handy work.”

“Who layeth the beams of his chambers in the waters, who maketh the clouds his chariot, who walketh upon the wings of the wind !”

I raised my eyes and looked upon this glorious expanse; and I could not believe it possible for any one to doubt the existence of a God! Let the skeptic, if such there be, stand here with me. Would he seek a more grand display of His power?—would he look for a higher manifestation of the Almighty?

Who is there that can view this broad, fathomless ocean, and not feel in his inmost soul that God is here? That He rides in majesty upon the waves, upholding that glorious heaven above us! That He setteth bounds to these rushing waters and sayeth to the winds, “Be still !”

MRS. C. H. BUTLER.



ST. PETER'S.

It is the sanctuary of space and silence. No throng can crowd these aisles; no sound of voices or of organs can displace the venerable quiet that broods here. The Pope, who fills the world with all his pompous retinue, fills not St. Peter's; and the roar of his quired singers, mingling with the sonorous chant of a host of priests and bishops, struggles for an instant

against this ocean of stillness, and then is absorbed into it like a faint echo. The mightiest ceremonies of human worship—celebrated by the earth's chief Pontiff, sweeping along in the magnificence of the most imposing array that the existing world can exhibit—seem dwindled into insignificance within this structure. They do not explain to our feelings the uses of the building. As you stand within the gorgeous, celestial dwelling—framed not for man's abode—the holy silence, the mysterious fragrance, the light of ever-burning lamps, suggest to you that is the home of invisible spirits—an outer court of Heaven, visited, perchance, in the deeper hours of a night that is never dark within its walls, by the all-sacred AWE itself. When you enter St. Peter's, RELIGION, as a local reality and a separate life, seems revealed to you. At every hour, over some part of the floor, worshippers may be seen kneeling, wrapt each in solitary penitence or adoration. The persons mystically habited, who journey noiselessly across the marble, bow and cross themselves, as they pass before this or that spot, betoken the recognition of something mysterious that is unseen, invisible. By day illuminated by rays only from above, by night always luminous within—filled by an atmosphere of its own, which changes not with the changing cold or heat of the seasons without—exhaling always a faint, delightful perfume—it is the realm of piety—the clime of devotion—a spiritual globe in the midst of the material universe.

H. B. WALLACE.

“SHE HAD OUTLIVED HER USEFULNESS.”

Not long since, a good-looking man, in middle life, came to our door, asking for “the minister.” When informed that he was out of town, he seemed disappointed and anxious. On being questioned as to his business, he replied, “I have lost my mother; and as this place used to be her home, and my father lies here, we have come to lay her beside him.”

Our heart rose in sympathy, and we said, “You have met with a great loss.” “Well, yes,” replied the strong man, with hesitancy; “a mother is a great loss in general; but our mother had outlived her usefulness. She was in her second childhood, and her mind was grown as weak as her body, so that she was no comfort to herself, and was a burden to everybody. There were seven of us sons and daughters; and as we could not find anybody who was willing to board her, we agreed to keep her among us a year about. But I’ve had more than my share of her; for she was too feeble to be moved when my time was out, and that was more than three months before her death. But then she was a good mother in her day, and toiled very hard to bring us all up.”

Without looking at the face of the heartless man, we directed him to the house of a neighboring pastor, and returned to our nursery. We gazed on the merry little faces which smiled or

grew sad in imitation of ours—those little ones to whose ear no word in our language is half so sweet as “mother;” and we wondered if that day would ever come when they would say of us, “She has outlived her usefulness; she is no comfort to herself, and a burden to everybody else;” and we hoped that before such a day should dawn, we might be taken to our rest. God forbid that we should outlive the love of our children. Rather let us die while our hearts are a part of their own, that our grave may be watered with their tears, and our love linked with their hopes of heaven.

When the bell tolled for the mother’s burial, we went to the sanctuary to pay our only token of respect to the aged stranger; for we felt that we could give her memory a tear, even though her own children had none to shed.

“She was a good mother in her day, and toiled hard to bring us all up!” “She was no comfort to herself, and a burden to everybody else!” These cruel, heartless words rang in our ears as we saw the coffin borne up the aisle. The bell tolled long and loud, until its iron tongue had chronicled the years of the toil-worn mother. One, two, three, four, five! How clearly, and almost merrily, each stroke told of her once peaceful slumber on her mother’s bosom, and of her seat at nightfall on her weary father’s knees. Six, seven, eight, nine, ten! rang out the tale of her sports upon the green sward, in the meadow and by the brook. Eleven, twelve, thirteen, fourteen, fifteen! spoke more gravely of school days, and little household joys and cares. Sixteen, seventeen, eighteen! sounded out the enraptured visions of maidenhood, and the dream of early love. Nineteen brought before us the happy

bride. Twenty spoke of the young mother, whose heart was full to bursting with the new strong love which God had awakened in her bosom. And then stroke after stroke told of her early womanhood—of the love, and cares, and hopes, and fears, and toils, through which she had passed during these long years, till fifty rang out harsh and loud. From that to sixty, told of the warm-hearted mother and grandmother, living over again her own joys and sorrows in those of her children. Every family of all the group wanted grandmother then, and the only strife was who should secure the prize. But, hark! the bell tolls on! Seventy, seventy-one, two, three, four! She begins to grow feeble, requires some care, is not always perfectly patient or satisfied; she goes from one child's house to another, so that no one place seems like home. She murmurs in plaintive tones, that after all her toil and weariness, it is hard she cannot be allowed a home to die in; that she must be sent, rather than invited, from house to house. Eighty, eighty-one, two, three, four! Ah! she is now a second child—now “she has outlived her usefulness; she has ceased to be a comfort to herself or anybody;” that is, she has ceased to be profitable to her earth-craving and money-grasping children.

Now sounds out, reverberating through our lovely forest, and echoing back from our “hill of the dead,” eighty-nine! There she lies now in the coffin, cold and still. She makes no trouble now, demands no love, no soft words, no tender little offices. A look of patient endurance, we fancied also an expression of grief for unrequited love, sat on her marble features. Her children were there, clad in weeds of woe; and

in irony we remembered the strong man's words, "She was a good mother in her day."

When the bell ceased tolling, the strange minister rose in the pulpit. His form was very erect, and his voice strong, but his hair was silvery white. He read several passages of Scripture expressive of God's compassion to feeble man, and especially of his tenderness when gray hairs are on him, and his strength faileth. He then made some touching remarks on human frailty, and of dependence on God, urging all present to make their peace with their Maker while in health, that they might claim his promises when heart and flesh should fail them. "Then," said he, "the eternal God shall be thy refuge, and beneath thee shall be the everlasting arms." Leaning over the desk, and gazing intently on the confined form before him, he then said reverently, "From a little child I have honored the aged; but never till gray hairs covered my own head did I know truly how much love and sympathy this class have a right to demand of their fellow-creatures. Now I feel it. Our mother," he added most tenderly, "who now lies in death before us, was a stranger to me, as are all these, her descendants. All I know of her is what her son told me to-day—that she was brought to this town from afar, sixty-nine years ago, a happy bride; that here she passed most of her life, toiling, as only mothers ever have strength to toil, until she had reared a large family of sons and daughters; that she left her home here clad in the weeds of widowhood, to dwell among her children; and that till health and vigor left her, she lived for you her descendants.

"You, who together have shared her love and her care,

know how well you have requited her. God forbid that conscience should accuse any of you of ingratitude or murmuring on account of the care she has been to you of late. When you go back to your homes, be careful of your words and your example before your children, for the fruit of your own doing you will surely reap from them when you yourselves totter on the brink of the grave.

“I entreat you as a friend—as one who has himself entered the ‘evening of life’—that you may never say, in the presence of your families, nor of Heaven, ‘our mother had outlived her usefulness—she was a burden to us.’ Never! Never! A mother cannot live so long as that! No; when she can no longer labor for her children, nor yet take care of herself, she can fall like a precious weight upon their bosoms, and call forth by her helplessness all the noble, generous feelings of their natures.

“Adieu, then, poor toil-worn mother; there are no more sleepless nights, no more days of pain for thee. Undying vigor and everlasting usefulness are part of the inheritance of the redeemed. Feeble as thou wert on earth, thou wilt be no burden on the bosom of Infinite Love; but there thou shalt find thy longed-for rest, and receive glorious sympathy from Jesus and his ransomed fold.”

ABOU BEN ADHEM.

ABOU BEN ADHEM (may his tribe increase !)
Awoke one night from a deep dream of peace,
And saw within the moonlight of his room,
Making it rich, and like a lily in bloom,
An angel writing in a book of gold :—
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
“ What writest thou ? ” The vision raised its head,
And with a look made of all sweet accord,
Answered, “ The names of those who love the Lord ! ”
“ And is mine one ? ” said Abou. “ Nay, not so,”
Replied the angel. Abou spoke more low,
But cheerly still ; and said, “ I pray thee, then,
Write me as one who loves his fellow men ! ”

The angel wrote and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had bless'd,
And lo ! Ben Adhem's name led all the rest.

LEIGH HUNT.

MY NATIVE LAND.

ADIEU ! adieu ! my native shore
Fades o'er the waters blue,
The night winds sigh, the breakers roar,
And shrieks the wild sea-mew.
Yon sun that sets upon the sea,
We follow in his flight :
Farewell awhile to him and thee,
My native land, good night.

With thee, my bark, I'll swiftly go
Athwart the foaming brine,
Nor care what land thou bear'st me to,
So not again to mine.
Welcome, welcome, ye dark blue waves !
And when ye fail my sight,
Welcome, ye deserts and ye caves !
My native land, good night.

BYRON.

SPEAK GENTLY.

SPEAK gently; it is better far
To rule by love than fear;
Speak gently; let not harsh words mar
The good we might do here.

Speak gently; love doth whisper low,
The vow that true hearts bind;
And gently friendship's accents flow,—
Affection's voice is kind.

Speak gently to the little child,
Its love be sure to gain;
Teach it in accents soft and mild,
It may not long remain.

Speak gently to the aged one,
Grieve not the care-worn heart;
The sands of life are nearly run—
Let such in peace depart.

Speak gently to the young, for they
Will have enough to bear;

Pass through this life as best they may,
'Tis full of anxious care.

Speak gently, kindly, to the poor,
Let no harsh tones be heard;
They have enough they must endure,
Without an unkind word.

Speak gently to the erring; know
They may have toiled in vain;
Perchance unkindness made them so—
Oh, win them back again.

Speak gently; He who gave his life
To bend man's stubborn will,
When elements were in fierce strife,
Said to them, "Peace, be still!"

Speak gently; 'tis a little thing
Dropped in the heart's deep well;
The good, the joy, which it may bring,
Eternity shall tell.

ANONYMOUS.

JAFFAR.

INSCRIBED TO THE MEMORY OF SHELLEY.

Shelley, take this to thy dear memory:—
To praise the generous is to think of thee.

JAFFAR the Barmecide, the good vizier,
The poor man's hope, the friend without a peer,
Jaffar was dead! slain by a doom unjust;
And guilty Haroun, sullen with mistrust
Of what the good and e'en the bad might say,
Ordained that no man living from that day
Should dare to speak his name on pain of death.—
All Araby and Persia held their breath.

All but the brave Mondeer. He, proud to show
How far for love a grateful soul could go,
And facing death for very scorn and grief,
(For his great heart wanted a great relief,)
Stood forth in Bagdad, daily, in the square
Where once had stood a happy house; and there
Harangued the tremblers at the scymitar,
On all they owed to the divine Jaffar.

“Bring me this man,” the caliph cried. The man
Was brought—was gazed upon. The mutes began
To bind his arms. “Welcome, brave cords!” cried he;
“From bonds far worse Jaffar delivered me;
From wants, from shames, from loveless household fears,
Made a man’s eyes friends with delicious tears;
Restored me—loved me—put me on a par
With his great self. How can I pay Jaffar?”

Hàroun, who felt that on a soul like this
The mightiest vengeance could but fall amiss,
Now deigned to smile, as one great lord of fate,
Might smile upon another half as great.
He said, “Let worth grow frenzied, if it will;
The caliph’s judgment shall be master still.
Go: and since gifts thus move thee, take this gem,
The richest in the Tartar’s diadem,
And hold the giver as thou deemest fit.”

“Gifts!” cried the friend. He took; and holding it
High towards the heavens, as though to meet his star,
Exclaimed, “This, too, I owe to thee, Jaffar!”

LEIGH HUNT

CLARENCE'S DREAM.

BRAKENBURY. Why looks your grace so heavily to-day?

CLARENCE. O, I have passed a miserable night,
So full of fearful dreams, of ugly sights,
That as I am a Christian faithful man,
I would not spend another such a night,
Though 'twere to buy a world of happy days;
So full of dismal terror was the time.

BRAK. What was your dream, my lord? I pray you, tell me.

CLAR. Methought, that I had broken from the Tower,
And was embarked to cross to Burgundy;
And, in my company, my brother Gloster;
Who from my cabin tempted me to walk
Upon the hatches; thence we looked toward England,
And cited up a thousand heavy times,
During the wars of York and Lancaster
That had befall'n us. As we paced along
Upon the giddy footing of the hatches,
Methought, that Gloster stumbled; and, in falling,
Struck me, that thought to stay him, overboard,
Into the tumbling billows of the main.
O Lord! methought, what pain it was to drown!

What dreadful noise of water in mine ears !
What sights of ugly death within mine eyes !
Methought, I saw a thousand fearful wrecks ;
A thousand men, that fishes gnawed upon ;
Wedges of gold, great anchors, heaps of pearl,
Inestimable stones, unvalued jewels,
All scattered in the bottom of the sea.
Some lay in dead men's skulls ; and, in those holes
Where eyes did once inhabit, there were crept
(As 'twere in scorn of eyes) reflecting gems,
That wooed the slimy bottom of the deep,
And mocked the dead bones that lay scattered by.

BRAK. Had you such leisure in the time of death
To gaze upon these secrets of the deep ?

CLAR. Methought, I had ; and often did I strive
To yield the ghost ; but still the envious flood
Kept in my soul, and would not let it forth
To seek the empty, vast, and wandering air ;
But smothered it within my panting bulk,
Which almost burst to belch it in the sea.

BRAK. Awaked you not with this sore agony ?

CLAR. O, no, my dream was lengthened after life ;
O, then began the tempest to my soul !
I passed, methought, the melancholy flood,
With that grim ferryman, which poets write of,
Unto the kingdom of perpetual night.
The first that there did greet my stranger soul
Was my great father-in-law, renowned Warwick,
Who cried aloud,—What scourge for perjury

Can this dark monarchy afford false Clarence?
And so he vanished. Then came wandering by
A shadow like an angel, with bright hair
Dabbled in blood; and he shrieked out aloud,—
Clarence is come, false, fleeting, perjured Clarence,
That stabbed me in the field by Tewksbury:—
Seize on him, furies, take him to your torments!—
With that, methought a legion of foul fiends
Environed me, and howlèd in mine ears
Such hideous cries, that, with the very noise,
I trembling waked, and for a season after,
Could not believe but that I was in hell;
Such terrible impression made my dream.

BRAK. No marvel, lord, that it affrighted you;
I am afraid, methinks, to hear you tell it.

CLAR. O, Brakenbury, I have done these things,—
That now give evidence against my soul,—
For Edward's sake; and, see, how he requites me!—
I pray thee, gentle keeper, stay by me;
My soul is heavy, and I fain would sleep.

BRAK. I will, my lord.—
Sorrow breaks seasons, and reposing hours,
Makes the night morning, and the noon-tide night.
Princes have but their titles for their glories,
An outward honor for an inward toil;
And, for unfelt imaginations,
They often feel a world of restless cares;
So that, between their titles, and low name,
There's nothing differs but the outward fame.

SHAKSPEARE.

KING CLAUDIUS' SOLILOQUY.

O, my offence is rank, it smells to heaven ;
It hath the primal eldest curse upon 't,
A brother's murder !—Pray can I not,
Though inclination be as sharp as will ;
My stronger guilt defeats my strong intent ;
And, like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursed hand
Were thicker than itself with brother's blood ?
Is there not rain enough in the sweet heavens,
To wash it white as snow ? Where to serves mercy,
But to confront the visage of offence ?
And what's in prayer, but this two-fold force,—
To be forestallèd, ere we come to fall,
Or pardoned, being down ? Then I'll look up ;
My fault is past. But, O, what form of prayer
Can serve my turn ? Forgive me my foul murder !—
That cannot be ; since I am still possessed
Of those effects for which I did the murder,
My crown, mine own ambition, and my queen.
May one be pardoned, and retain the offence ?

In the corrupted currents of this world,
Offence's gilded hand may shove by justice ;
And oft 'tis seen, the wicked prize itself
Buys out the law : But 'tis not so above :
There is no shuffling, there the action lies
In his true nature ; and we ourselves compelled,
Even to the teeth and forehead of our faults,
To give in evidence. What then ? what rests ?
Try what repentance can : What can it not ?
Yet what can it, when one cannot repent ?
O wretched state ! O bosom, black as death !
O limèd soul ; that struggling to be free,
Art more engaged ! Help, angels, make assay !
Bow, stubborn knees ! and, heart, with strings of steel,
Be soft as sinews of the new-born babe ;
All may be well !

SHAKSPEARE.



HAMLET'S SOLILOQUY.

O, what a rogue and peasant slave am I !
Is it not monstrous, that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit,
That from her working all his visage wanned ;

Tears in his eyes, distraction in 's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? and all for nothing!
For Hecuba!

What's Hecuba to him, or he to Hecuba,
That he should weep for her? What would he do,
Had he the motive and the cue for passion,
That I have? He would drown the stage with tears,
And cleave the general ear with horrid speech;
Make mad the guilty, and appal the free,
Confound the ignorant; and amaze, indeed,
The very faculties of eyes and ears.

Yet I,
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property, and most dear life,
A damn'd defeat was made. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the throat,
As deep as to the lungs? Who does me this?
Ha!

Why, I should take it: for it cannot be,
But I am pigeon-liver'd and lack gall,
To make oppression bitter; or, ere this,
I should have fatted all the region kites
With this slave's offal:

* * * * *

Eye upon't! foh! About my brains! Humph! I have heard,
That guilty creatures sitting at a play,
Have by the very cunning of the scene
Been struck so to the soul, that presently
They have proclaimed their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father,
Before mine uncle: I'll observe his looks;
I'll tent him to the quick; if he do blench,
I know my course. The spirit that I have seen,
May be a devil: and the devil hath power
To assume a pleasing shape; yea, and, perhaps,
Out of my weakness, and my melancholy,
(As he is very potent with such spirits,)
Abuses me to damn me: I'll have grounds
More relative than this: the play's the thing,
Wherein I'll catch the conscience of the king.

SHAKSPEARE.

GARDEN SCENE FROM ROMEO AND JULIET.

Enter ROMEO.

ROMEO. He jests at scars, that never felt a wound.—

(JULIET *appears above, at the window.*)

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun!—

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she.

Be not her maid, since she is envious;

Her vestal livery is but sick and green,

And none but fools do wear it; cast it off.—

It is my lady; O, it is my love:

O, that she knew she were!—

She speaks, yet she says nothing; What of that?

Her eye discourses, I will answer it.

I am too bold, 'tis not to me she speaks:

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars,

As daylight doth a lamp; her eye in heaven

Would through the airy region stream so bright,
 That birds would sing, and think it were not night.
 See, how she leans her cheek upon her hand!
 O, that I were a glove upon that hand,
 That I might touch that cheek!

JUL.

Ah me!

ROM.

She speaks:—

O, speak again, bright angel! for thou art
 As glorious to this night, being o'er my head,
 As is a wingèd messenger of heaven
 Unto the white-upturnèd wondering eyes
 Of mortals, that fall back to gaze on him,
 When he bestrides the lazy-pacing clouds,
 And sails upon the bosom of the air.

JUL. O, Romeo, Romeo! wherefore art thou Romeo?
 Deny thy father, and refuse thy name:
 Or, if thou wilt not, be but sworn my love,
 And I'll no longer be a Capulet.

ROM. Shall I hear more, or shall I speak at this? [*Aside.*]

JUL. 'Tis but thy name, that is my enemy.

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What's in a name? that which we call a rose,
 By any other name would smell as sweet;
 So Romeo would, were he not Romeo called,
 Retain that dear perfection which he owes,
 Without that title:—Romeo, doff thy name;
 And for that name, which is no part of thee,
 Take all myself.

ROM.

I take thee at thy word:

Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo.

JUL. What man art thou, that, thus bescreened in night,
So stumblest on my counsel?

ROM. By a name
I know not how to tell thee who I am :
My name, dear saint, is hateful to myself,
Because it is an enemy to thee ;
Had I it written, I would tear the word.

JUL. My ears have not yet drunk a hundred words
Of that tongue's utterance, yet I know the sound ;
Art thou not Romeo, and a Montague ?

ROM. Neither, fair saint, if either thee dislike.

JUL. How cam'st thou hither, tell me ? and wherefore ?
The orchard walls are high, and hard to climb ;
And the place death, considering who thou art,
If any of my kinsmen find thee here.

ROM. With love's light wings did I o'er-perch these walls ;
For stony limits cannot hold love out ;
And what love can do, that dares love attempt ;
Therefore thy kinsmen are no let to me.

JUL. If they do see thee, they will murder thee.

ROM. Alack ! there lies more peril in thine eye,
Than twenty of their swords ; look thou but sweet,
And I am proof against their enmity.

JUL. I would not for the world, they saw thee here.

ROM. I have night's cloak to hide me from their sight ;
And, but thou love me, let them find me here :
My life were better ended by their hate,

Than death proroguèd, wanting of thy love.

JUL. By whose direction found'st thou out this place?

ROM. By love, who first did prompt me to inquire;
He lent me counsel, and I lent him eyes.

I am no pilot; yet, wert thou as far
As that vast shore washed with the furthest sea,
I would adventure for such merchandise.

JUL. Thou know'st, the mask of night is on my face;
Else would a maiden blush bepaint my cheek,
For that which thou hast heard me speak to-night.
Fain would I dwell on form, fain, fain deny
What I have spoke; But farewell compliment!
Dost thou love me? I know, thou wilt say—Ay;
And I will take thy word: yet, if thou swear'st,
Thou may'st prove false; at lovers' perjuries,
They say, Jove laughs. O, gentle Romeo,
If thou dost love, pronounce it faithfully:
Or if thou think'st I am too quickly won,
I'll frown, and be perverse, and say thee nay,
So thou wilt woo; but, else, not for the world.
In truth, fair Montague, I am too fond;
And therefore thou may'st think my haviour light:
But trust me, gentleman, I'll prove more true
Than those that have more cunning to be strange.
I should have been more strange, I must confess,
But that thou over-heard'st, ere I was ware,
My true love's passion: therefore pardon me;
And not impute this yielding, to light love,
Which the dark night hath so discoverèd.

ROM. Lady, by yonder blessed moon I swear,
That tips with silver all these fruit-tree tops,—

JUL. O, swear not by the moon, the inconstant moon
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.

ROM. What shall I swear by?

JUL. Do not swear at all;
Or, if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.

ROM. If my heart's dear love—

JUL. Well, do not swear: although I joy in thee,
I have no joy of this contràct to-night:
It is too rash, too unadvised, too sudden;
Too like the lightning, which doth cease to be,
Ere one can say—It lightens. Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet.
Good night, good night! as sweet repose and rest
Come to thy heart, as that within my breast!

ROM. O, wilt thou leave me so unsatisfied?

JUL. What satisfaction canst thou have to-night?

ROM. The exchange of thy love's faithful vow for mine.

JUL. I gave thee mine before thou didst request it:
And yet I would it were to give again.

ROM. Would'st thou withdraw it? for what purpose, love?

JUL. But to be frank, and give it thee again.
And yet I wish but for the thing I have:
My bounty is as boundless as the sea,

My love as deep ; the more I give to thee,
The more I have, for both are infinite.

[NURSE *calls within.*

I hear some noise within ; Dear love, adieu !
Anon, good nurse !—Sweet Montague, be true.
Stay but a little, I will come again.

[*Exit.*

ROM. O blessed, blessed night ! I am afeard,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.

Re-enter JULIET, above.

JUL. Three words, dear Romeo, and good night, indeed.
If that thy bent of love be honorable,
Thy purpose marriage, send me word to-morrow,
By one that I'll procure to come to thee,
Where, and what time, thou wilt perform the rite ;
And all my fortunes at thy foot I'll lay,
And follow thee my lord throughout the world.

NURSE. [*Within.*] Madam.

JUL. I come, anon :—But if thou mean'st not well,
I do beseech thee,—

NURSE. [*Within.*] Madam.

JUL. By and by, I come :—
To cease thy suit, and leave me to my grief :
To-morrow will I send.

ROM. So thrive my soul,—

JUL. A thousand times good night ! [*Exit.*

ROM. A thousand times the worse, to want thy light.—

Love goes towards love, as school-boys from their books ;
But love from love, toward school with heavy looks.

[*Retiring slowly.*]

Re-enter JULIET, above.

JUL. Hist ! Romeo, hist !—O, for a falconer's voice,
To lure this tassel-gentle back again !
Bondage is hoarse, and may not speak aloud ;
Else would I tear the cave where echo lies,
And make her airy tongue more hoarse than mine
With repetition of my Romeo's name.

ROM. It is my soul, that calls upon my name :
How silver sweet sound lovers' tongues by night,
Like softest music to attending ears !

JUL. Romeo !

ROM. My sweet !

JUL. At what o'clock to-morrow
Shall I send to thee ?

ROM. At the hour of nine.

JUL. I will not fail ; 'tis twenty years till then.
I have forgot why I did call thee back.

ROM. Let me stand here till thou remember it.

JUL. I shall forget, to have thee still stand there,
Remembering how I love thy company.

ROM. And I'll still stay, to have thee still forget,
Forgetting any other home but this.

JUL. 'Tis almost morning, I would have thee gone :
And yet no further than a wanton's bird ;
Who lets it hop a little from her hand,

Like a poor prisoner in his twisted gyves,
And with a silk thread plucks it back again,
So loving-jealous of his liberty.

ROM. I would I were thy bird.

JUL. Sweet, so would I :
Yet I should kill thee with much cherishing.
Good night, good night ! parting is such sweet sorrow,
That I shall say—good night, till it be morrow.

SHAKSPEARE.



READING WITH SPECTACLES.

A CERTAIN artist—I've forgot his name—
Had got for making spectacles a fame ;
Or " Helps to read," as, when they first were sold,
Was writ upon his glaring sign, in gold ;
And, for all uses to be had from glass,
His were allowed by readers to surpass.

There came a man into his shop one day :—
" Are you the spectacle contriver, pray ?"
" Yes, sir," said he ; " I can in that affair
Contrive to please you, if you want a pair."
" Can you ?—pray do, then." So, at first, he chose
To place a youngish pair upon his nose :
And book produced, to see how they would fit ;

“These, sir, I fancy, if you please to try,
These in my hand will better suit your eye.”
“No, but they don’t.” “Well, come, sir, if you please,
Here is another sort; we’ll e’en try these;
Still somewhat more they magnify the letter.
Now, sir!” “Why, now I’m not a bit the better.”
“No!—here, take these, that magnify still more.
How do they fit?” “Like all the rest before.”
In short, they tried a whole assortment through,
But all in vain, for none of ’em would do.

The operator, much surprised to find
So odd a case, thought, sure the man is blind :
“What sort of eyes can you have got?” said he.
“Why, very good ones, friend, as you may see.”
“Yes, I perceive the clearness of the ball;—
Pray, let me ask you, can you read at all?”
“No, you great blockhead! If I could, what need
Of paying you for any ‘Helps to read?’ ”
And so he left the maker in a heat,
Resolved to post him for an arrant cheat.

ANONYMOUS.

THE APPLE-DUMPLINGS AND GEORGE III.

ONCE in the chase, this monarch drooping,
From his high consequence and wisdom stooping,
Entered, through curiosity, a cot,
Where an old crone was hanging on the pot.
The wrinkled, blear-eyed, good old granny,
In this same cot, illumed by many a cranny,
Had apple-dumplings ready for the pot ;
In tempting row the naked dumplings lay,
When, lo ! the monarch, in his usual way,
Like lightning asked, " What's here ?—what's here ?—
what ?—what ?—what ?—what ?"
Then, taking up a dumpling in his hand,
His eyes with admiration did expand—
And oft did majesty the dumpling grapple ;
" 'Tis monstrous, monstrous, monstrous hard," he cried ;
" What makes the thing so hard ?" The dame replied,
Low courtesying, " Please your majesty, the apple."
" Very astonishing, indeed ! strange thing !"
(Turning the dumpling round) rejoined the king ;
" 'Tis most extraordinary now, all this is—
It beats the conjurer's capers all to pieces—

Strange I should never of a dumpling dream.—

But, Goody, tell me, where, where, where's the seam?"

"Sire, there's no seam," quoth she. "I never knew

That folks did apple-dumplings sew!"

"No!" cried the staring monarch, with a grin,

"Then where, where, where, pray, got the apple in?"

WOLCOT.

THE END.

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